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# Christ Church Cathedral, Fredericton: A History

Robert L. Watson

New Brunswick



Nouveau-Brunswick

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Robert L. Watson

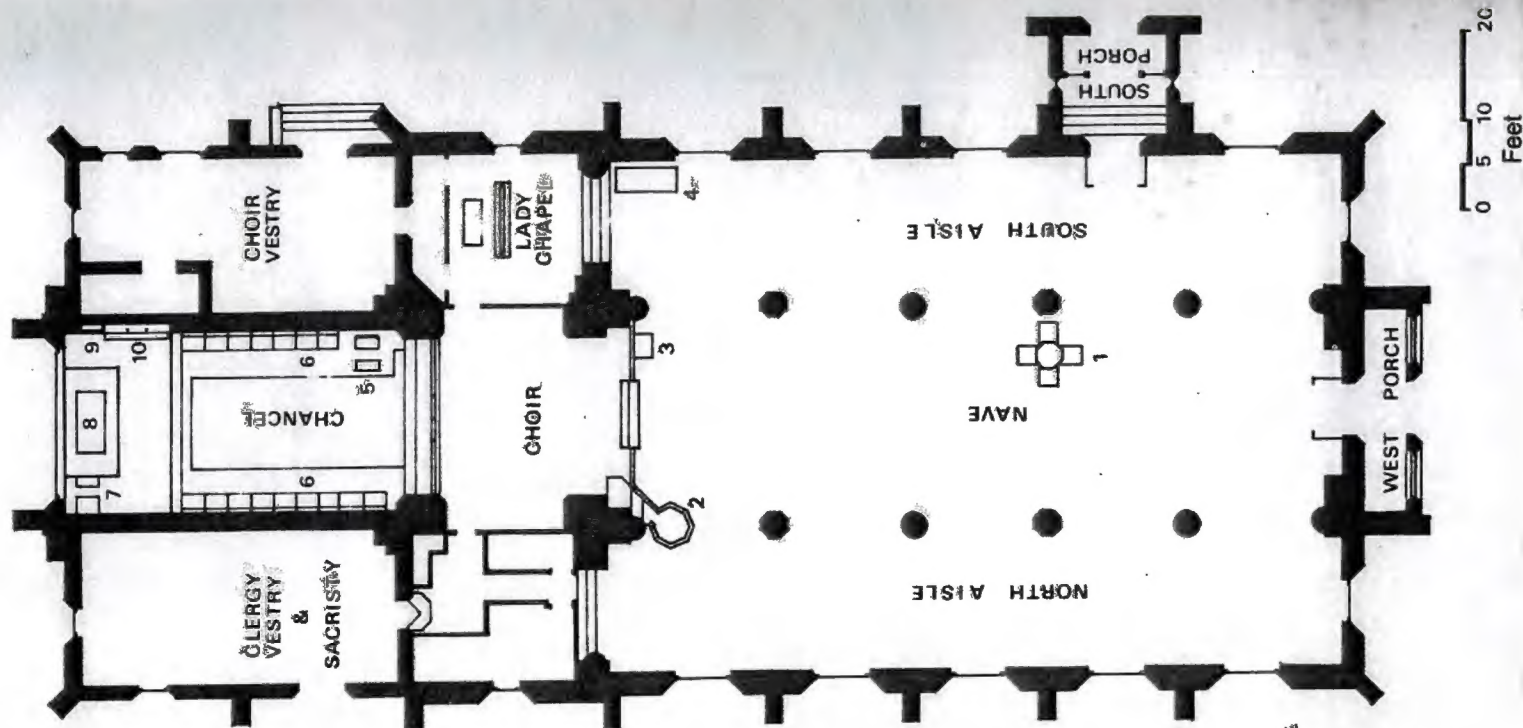


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Published by the Bishop and Chapter of Christ Church Cathedral  
Fredericton  
1984



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The original Christ Church, built in 1794, as painted by Woolford in 1827, stood on the Green nearer the river than the Cathedral. Upon completion of the Cathedral, this church was demolished, the bell being given to St. Peter's, Springhill and the organ to Christ Church, Matigerville.

# I

## The Diocese of Fredericton

It was the United Empire Loyalists who brought the Church of England to New Brunswick. Forced from their homes in the Thirteen Colonies at the conclusion of the American Revolutionary War, shiploads of Loyalists sought refuge by the Saint John River in 1783. Roman Catholic priests were already ministering to the French and Indians there, while English settlers in the region were either Congregationalists, Baptists or Methodists. It is true that missionaries from the Church of England had preached in the area before the arrival of the Loyalists and it is also true that many of the Loyalists did not belong to the Church of England, yet, with their arrival, the Church of England was established as a significant presence in the region for the first time.

The experience of having lived in colonies which had taken up arms against the Motherland had seared the consciences of the Loyalists. Those who settled in Nova Scotia and New Brunswick sought to safeguard against a repetition of such disloyalty by establishing a more stable and conservative society. The Governor of Canada, Sir Guy Carleton, believed that the creation of a colonial bishopric would encourage loyalty to the Crown, and hoped that the Church of England, once fully established in the colonies, would become a strong conservative restraint on those contemporary democratic ideas which had resulted in the war between Britain and her thirteen colonies. There had never been a bishopric in those colonies and it was now felt that the Church of England would have been more effective had there been one. Though New Brunswick became a separate province in 1784 it remained part of the larger diocese of Nova Scotia as far as the Church of England was concerned. Therefore, the first colonial bishop to hold jurisdiction over New Brunswick was the Right Rev. Charles Inglis who was appointed to the See of Nova Scotia in 1787.

The first Church of England clergyman settled in the Fredericton area in August 1786. The Rev. Samuel Cooke, referred to by Bishop Inglis as the "Father of the English Church in New Brunswick", found that there was no church building and held his services in the King's Provision Store, the only building in the area that could adequately accommodate a congregation.

A regular church building was a necessity for the congregation of the colonial capital; there was no shortage of building materials but finances were scarce. The British Parliament had allotted £2000 to the colony to build churches and Fredericton received £500 of this amount. The New



Brunswick government supplied another £500 and Governor Thomas Carleton gave £150. With this financial aid the construction was begun on a church building which was completed in 1794. This building, the original Christ Church, was patterned after Portland Chapel in London and measured 72 by 52 feet with room for galleries which were added later on. It stood on the green beside the St. John River and near the site of the present Christ Church Cathedral. Cooke lived to see the parish church erected but, soon after, on May 23, 1795, he and his son, Michael, drowned in a tragic canoe accident while crossing the St. John River at Fredericton in attending to his pastoral duties.

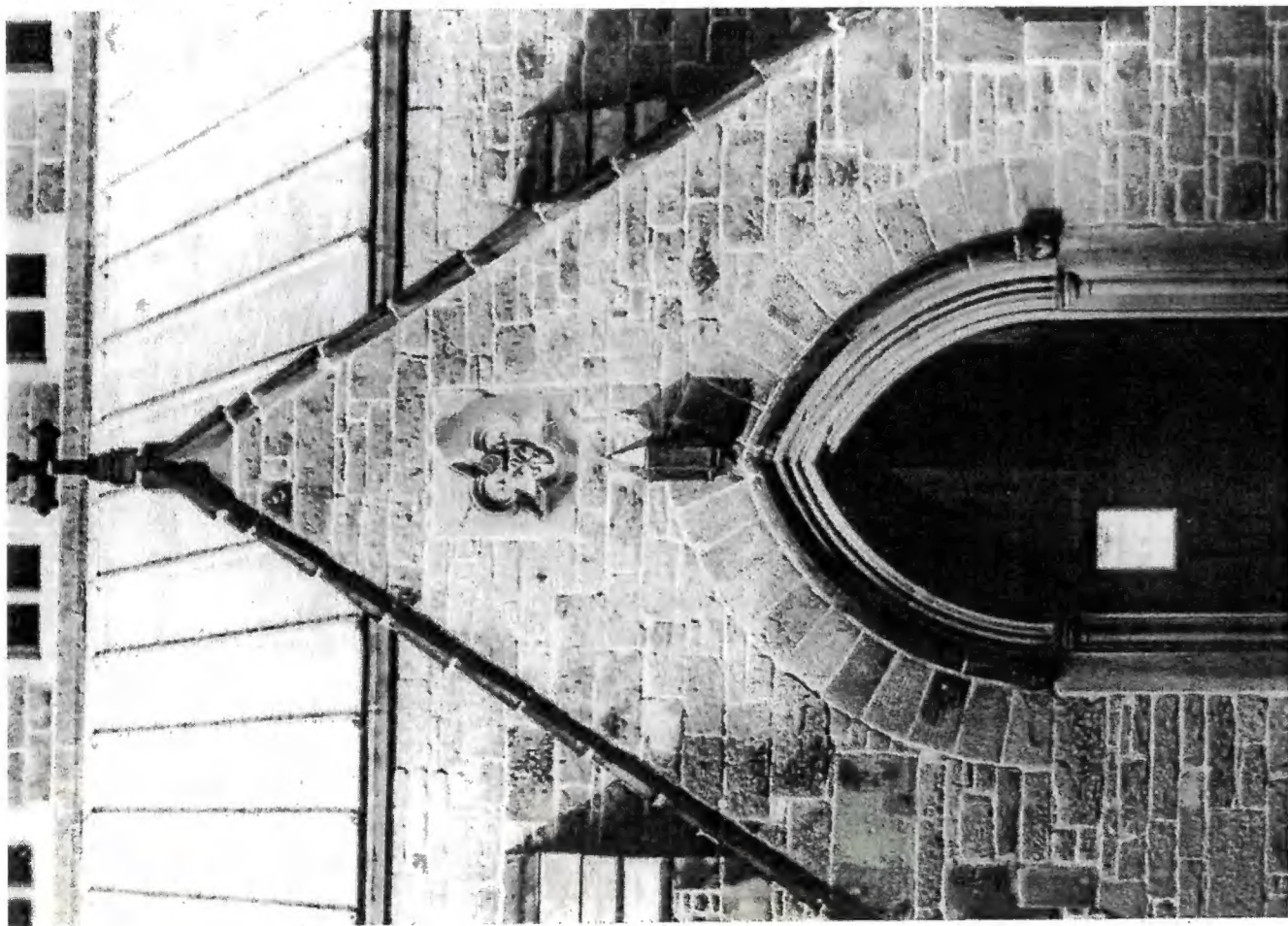
Cooke was succeeded as Rector of Fredericton by the Rev. George Pidgeon who held this position until 1814 when he became Rector of Saint John. His successor was the Rev. George Jehoshaphat Mountain who stayed only three years before moving on to Quebec where he later became bishop. The Rev. James Milne was then appointed to the office which he maintained until his death in 1823. He was succeeded by the Rev. George Best who saw several milestones reached in the growth of the Church in New Brunswick.

In 1825, John Inglis, the son of Charles, was consecrated third bishop of Nova Scotia and immediately reorganized his diocese by dividing it into four archdeacons: Nova Scotia, New Brunswick, Newfoundland and Bermuda. Best was named first Archdeacon of New Brunswick and also Bishop's Commissary, in which capacity he was spokesman for and responsible to the Bishop for this subdivision of his diocese. Creation of the archdeaconry represented a step toward the formation of a separate diocese for New Brunswick. In 1828, Archdeacon Best was appointed first President of King's College; he died in the following year.

The fact that New Brunswick had become an archdeaconry in 1825 suggests that the area was receiving attention from ecclesiastical authorities. However, *The Courier*, a Saint John newspaper, printed a common complaint in March, 1824, that New Brunswick had not been visited by a bishop in over 20 years. The growth in sheer numbers in the province had demanded more frequent episcopal visitations. The Fredericton region had seen more significant growth since 1790. In 1825, Best listed Fredericton as having "1849 souls" with another "100 men employed in the woods". In addition, the parish of Kingsclear had no church for its resident "832 souls"

*The South Porch has the stone mason's conception of the Bishop's shield above the entrance. The carved heads on either side of the porch capture the flavour of medieval provincial carving with their beady eyes and straight, pouty mouths. On the left is possibly John Medley and, on the right, probably a droll reference to Queen Victoria.*

*There are more heads of a very different character inside the cathedral. The head of Christ the King has been used in the arcade over each octagonal pier. In the strong relief and tight cork-screw side curls of the hair, these heads closely approach 14th century examples, although they are also typical of 19th century work.*





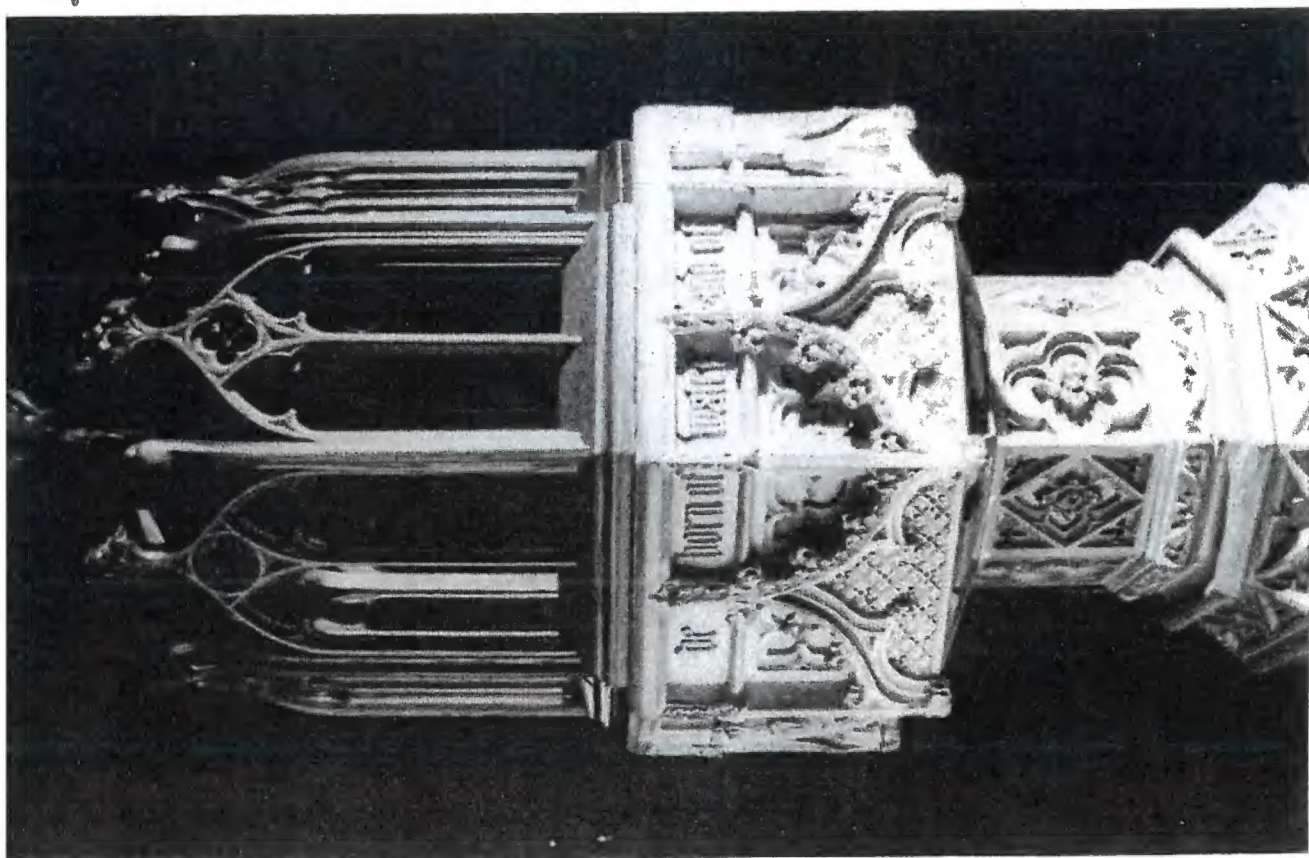
some of whom owned pews and attended church in Fredericton. In the report Best complained that the Parish Church could not accommodate a congregation of more than 400.

By the 1820's, the major rift between ecclesiastics in the diocese was that between High Churchmen and Evangelicals. The High Churchmen viewed the Church of England as occupying a theological middle ground between Protestants and Roman Catholics; the Church held a monopoly on spiritual truth which was exercised through the authority of the bishop and practised through the formal liturgy. In contrast, the Evangelicals understood the Church of England to be a Protestant church, sharing a common theological outlook with the Methodists, with greater emphasis on personal salvation and the life of the spirit than on formal practice; within the Church, authority rested with individual congregations as much as with the bishop. Largely because of the influx of Irish Episcopalians in the early nineteenth century, New Brunswick's clergy tended to support the Evangelical position; Irish Episcopalians stressed their Protestantism in contrast to their Roman Catholic antagonists.

Saint John in particular had developed into a stronghold of the Evangelical movement. Benjamin Gerrish Gray who adhered strongly to Evangelical principles was Rector of Saint John and favoured by Governor Sir Howard Douglas for the position of Archdeacon, left vacant on Best's death. However, it was the Rev. George Coster who received the appointment in 1829, opening a great division in the province between the Evangelical faction and those who adhered to High Church principles; Coster was the first prominent clergyman of the Church in New Brunswick who did not favour an Evangelical position.

By 1832, there had been agitation in New Brunswick to turn the province into a separate diocese from that of Nova Scotia. The only objection that arose in England was financial but Archdeacon Coster was confident that £3000 of the necessary £5000 for the venture could be raised in the colony. By 1840 there was a general realization in the Church of England that new bishoprics were needed in the colonies and, with this purpose in mind, the Colonial Bishopric Fund was established. New Brunswick was chosen as one of the areas and in 1843 the province was endowed as a bishop's see with a generous £20,000 being voted to the purpose by the Society for the Propagation of the Gospel. All that was lacking for the formation of a new diocese was a bishop and a cathedral.

As the colonial capital, Fredericton was chosen as the site for the new cathedral. Under ecclesiastical law, the seat of a bishop must be a city, and therefore, on April 25, 1845, Queen Victoria issued letters patent making Fredericton a city. The old division between Saint John and Fredericton was inflamed when Fredericton became the cathedral city of New Brunswick. Some Saint John citizens complained that the Cathedral could not stand on the sandy town plot of Fredericton but would sink into the soft ground. It was



The Font, which stands near the south door is a superlative example of stone carving executed by Mr. Rowe, master-mason of Exeter Cathedral. It is eight-sided, the octagon being the symbol of regeneration. Its position near the door signifies that baptism is the entrance to Christian life. The original tall pointed cover, burnt in the 1911 fire, was replaced in 1961 by the present one.



also observed by these people that it was not scriptural to build a house upon sand. The editor of *The Courier* of Saint John was provoked enough to state that the people of Fredericton desired the Cathedral to be erected there "beyond any love they bear the Church or its advancement".

While the Church in New Brunswick had been progressing toward diocesan status, ecclesiastical developments in England promised to change the face of the Church of England throughout the world. At this time, the "Oxford" or "Tractarian" Movement sought to reestablish the traditions, symbolism and mystery of the early church by emphasizing the Catholic element in the Church of England. The Tractarians adopted the Catholic view of the bishop and clergy as intermediaries between man and God; the priest was, therefore, a man set apart from his congregation. In New Brunswick, the Evangelical majority, with their Protestant orientation, resisted any change which appeared to sympathize with Tractarian ideals. There was a constant fear of the "entering wedge" which would lead the Church of England back to Rome. At the same time, High Churchmen in the province were suspicious of Tractarian preference for the separation of Church and State.

The Rev. John Medley was a product of the Tractarian Movement and a close friend of several of the men who figured prominently in it. His consecration as first Bishop of the Diocese of Fredericton on May 4, 1845, then, was a cause of great anxiety to many in his diocese. Yet, while the new Bishop was deeply sympathetic toward Tractarian principles, he would also prove to be tolerant of other religious viewpoints. One of the characteristics which Medley acquired from involvement in the Tractarian Movement, which would leave a lasting legacy to the Church of England in North America, was his passion for the revival of Gothic architecture in church buildings. In 1845 when he set out to assume his office in New Brunswick, Medley carried with him plans for his cathedral, which was to be a replica of a medieval English church.

*Easter in the Cathedral*



## II

### The First Bishop and His Cathedral

Bishop John Medley was born on December 19, 1804 in London. His father died while he was young leaving him as an only child. The earliest thing which Medley could recall was "preaching the Revelation from an upturned chair with his pinafore turned back to front as a surplice". At the age of six, he began to learn Latin and started lessons in Greek at the age of ten and Hebrew at twelve. He attended Wadham College and graduated with honours from Oxford University in 1826. Medley was ordained deacon in 1828 and priest in 1829. He then served as curate at Southleigh, Devonshire (1829-31), as incumbent at St. John's, Truro (1831-38), and as vicar of St. Thomas, Exeter and prebendary of Exeter Cathedral (1838-45) before his consecration as Bishop of Fredericton on May 4, 1845.

Medley's private life for several years before he came to New Brunswick was tragic. His first wife, Christiana, who bore him five sons and two daughters, died of consumption in 1841. The eldest daughter, Emma, assumed responsibility for the family but she too died in 1843 of scarlet fever. Medley's mother then came to look after the household. She was killed at his side in 1844 when a team of horses ran away down a hill with the carriage which they were driving. When the carriage broke in two she was killed instantly and Medley's left arm was so seriously injured that amputation was considered. His arm never did fully recover.

Medley had received some informal training in architecture before he came to New Brunswick. He was the secretary and founder of the Exeter Diocesan Architectural Society and was involved in erecting, rebuilding and refurbishing a number of churches. He had become a recognized authority on ecclesiastical art by the time of his appointment to the See of Fredericton.

The Bishop arrived in Fredericton on June 10, 1845. Many people gathered anxiously anticipating his appearance and as Medley stepped from the steamer to the wharf the first to greet him was the Governor, Sir William Colebrooke. The next day he was introduced to Christ Church which he found to be unsatisfactory for service as a cathedral. However, Medley could find consolation in the fact that the construction of a new cathedral could begin almost immediately since the Exeter Diocesan Architectural Society had given him £1500 to begin the venture.

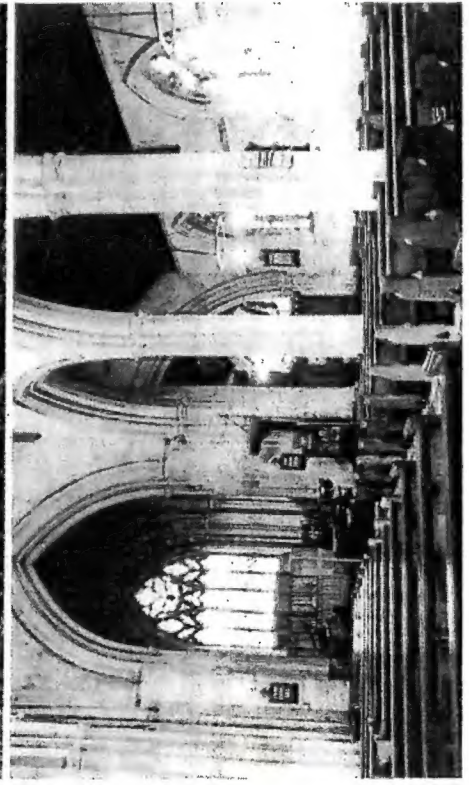
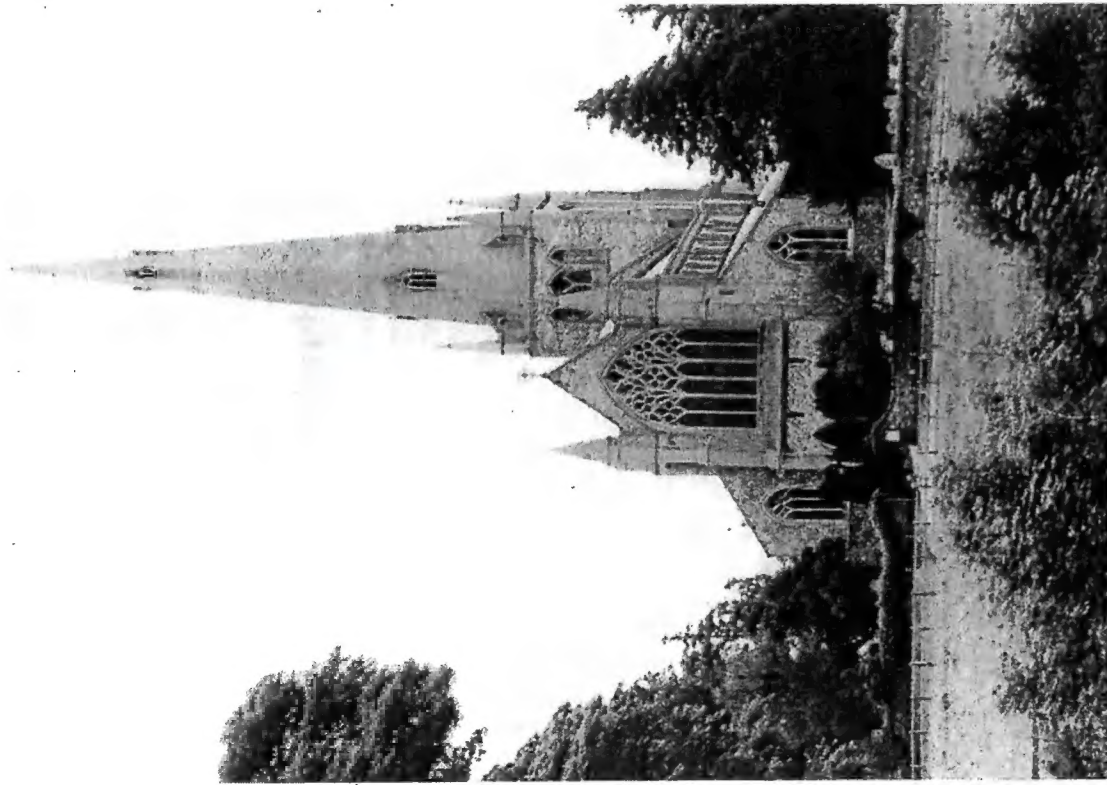
The plans for a cathedral had been prepared for Medley by Frank Wills (1819/20-1857), a young architect from Exeter. Wills was a member of the Exeter Diocesan Architectural Society. He came to New Brunswick in 1846



*Yours very faithfully  
John Fredericton.*

John Medley  
First Bishop of Fredericton





*St. Mary's, Snettisham, Norfolk: the Gothic architecture upon which Bishop Medley wished to model his Cathedral. The exterior photograph of the west end of St. Mary's shows the window and Galilee (or triple) porch. The cathedral is remarkably similar to both the interior and exterior of this earlier church.*

to supervise the building of the Cathedral; St. Anne's Chapel of Ease was also his design. He married the daughter of Archdeacon Coster in 1848 just before he moved to New York where he set up his own office in 1849. All of Wills' known works are ecclesiastical, including Christ Church Cathedral in Montreal. He died of cholera in that city at the age of 37.

It was important to Medley that the new cathedral be a reproduction of a Gothic church because he wanted to capture the mystery of this style of architecture and use it to create a more reverent and worshipful atmosphere. He had chosen St. Mary's in Snettisham, Norfolk, a solemn parish church, as his model and had had plans drawn for the construction of a replica. Buildings which have been erected according to this principle of imitation are commonly called Revived Gothic.

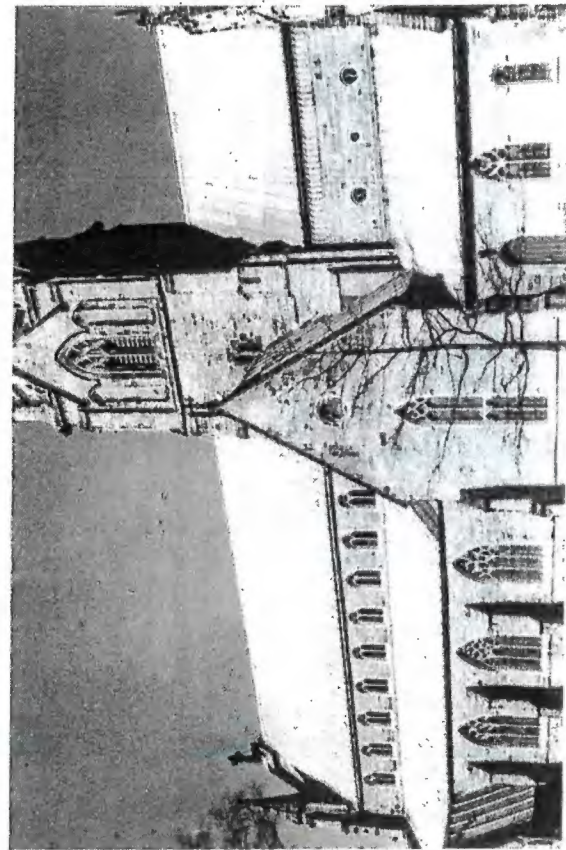
The original Christ Church, which Medley used as a temporary cathedral, was a wooden one, lately enlarged to accommodate an expanding congregation, equipped with galleries on three sides and square pews rented to the highest bidder. The building lacked a chancel and the altar stood between the reading desk and the pulpit. This style of architecture resembled the Congregationalist and Methodist meeting-house design and was typical of contemporary colonial church buildings. The vestry offered to renovate the building to accommodate the Bishop until his cathedral was complete.

Since coming to the province, Medley had seen no more than "rude attempts" toward "Religious Architecture". His comments on contemporary churches in the colony provide an interesting summary of his outlook:

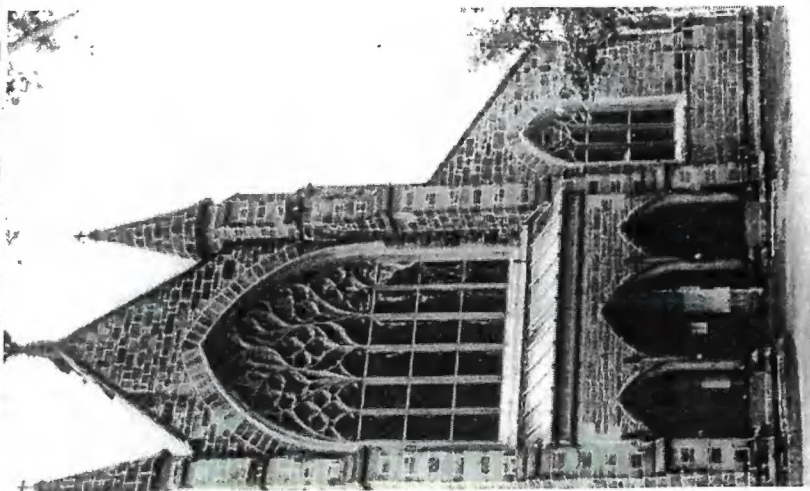
The ordinary type seems to have been borrowed from the buildings erected by the Puritans . . . the Church having no form of its own, nor having apparently any reference to the ancient churches in the Mother country. The common plan of a small village church was that of a parallelogram, 40 ft. by 28, sometimes with, often without, a small chancel, occasionally apsidal. The roof was very flat, and ceiled inside, no timbers appearing. The spire was the favorite termination of the tower, which was poor and thin. There was no central passage to the altar. The pulpit often occupied its place, and always concealed it from view. There was scarcely even a font. The windows were either entirely square or round-headed, or pointed, with square sashlights, in proportion about 4 ft. by 9. These sashlights were often covered with green Venetian blinds to keep out light and heat. The stoves, of which almost always two, and often four, are found in a church, sent their long arms throughout the entire building, meeting in the centre, and going up through the roof. The pews were commonly square, and all sold by auctions to the highest bidder. The sacramental plate was of inferior material and most unsightly form.

Happily the greater part of these edifices were built of wood, and must ere long decay.





*While the west end of the Cathedral with the Galilee porch, window tracery and turrets is an exact copy of St. Mary's, Snettisham (see page 12), the roof-line of the Cathedral deviates from that of St. Mary's, since the nave and the chancel are of identical height, considered to be more fitting for a cathedral church.*



Largely through the efforts of John Medley, this type of church was to be replaced or renovated to reflect the ideals of the Exeter Diocesan Architectural Society.

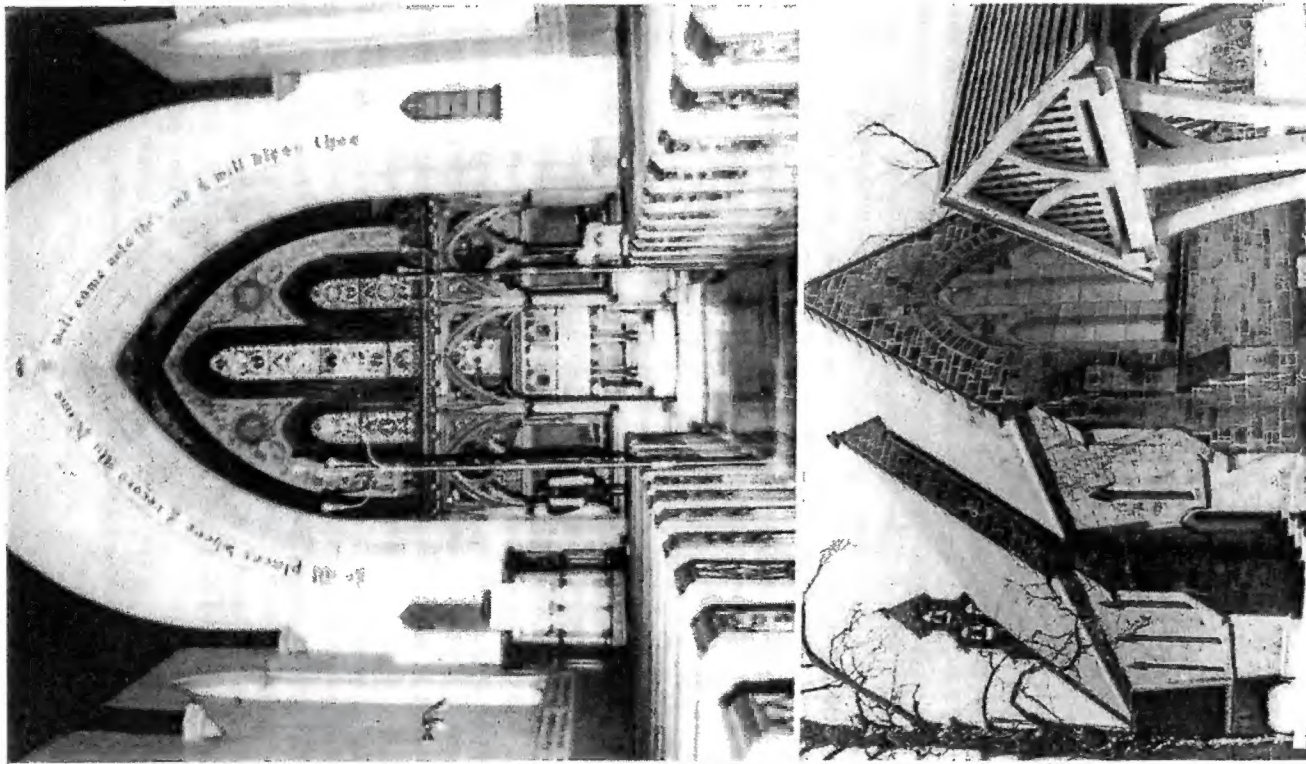
The Exeter Diocesan Architectural Society and its parent organization, the Cambridge Camden Society, espoused three important architectural concepts. It was, first, important to capture "reality" in church architecture. This meant that such features as rafters must not be enclosed but must be exposed so that the true structure of the building would be in view. Second, it was imperative that every church should have a large chancel so that each part of the church could be seen to be distinct from each other. Within the chancel, the clergy could fulfill their proper and distinct function by administering the sacrament of the Eucharist. The third concept of significance concerned seating arrangements. Galleries were not appropriate for churches because they were "theatrical" and box pews were not desirable because they were wasteful of space, discouraged the poor, encouraged laxity in church participation, prevented kneeling and were an obstruction to view. Free and open seats were the most preferable alternative to this arrangement.

To the Architectural Societies there was only one historical architectural style which was compatible with these ideals. This style was known as "Decorated" or "Edwardian" Gothic which had been employed between 1260 A.D. and 1360 A.D. Medley's choice of St. Mary's, Snettisham, as the pattern for his cathedral was acceptable to the Architectural Societies in this respect. However, certain aspects of St. Mary's made it less desirable as a design for a cathedral. Because it was a parish church, some components of its design were not appropriate for a cathedral. The chancel and transepts in a cathedral should be of equal height with the nave but they were lower than the nave at St. Mary's. Other features of St. Mary's helped to make up for these short-comings. The typical plan for a cathedral was a cruciform which often incorporated three towers placed in the transepts and west end. St. Mary's, although having only one spire, was easily adapted to a cruciform plan if the spire was placed in a central position. The six-light window in the west end of the church was very cathedral-like symbolizing the six divine attributes — power, majesty, wisdom, love, mercy and justice. The Galilee porch on the west end with its three arches symbolized the Trinity. Regardless of any drawbacks in the design, plans for an exact replication were drawn up and these were what Medley used at the beginning of the construction of the Fredericton cathedral.

On June 23, 1845, less than two weeks after his arrival, Medley called a general meeting of all those interested in the cathedral. He explained why a cathedral was necessary for the diocese and received subscriptions to finance the project. A total of £3100 was subscribed at the meeting.

The site which Medley chose for his cathedral was a scenic one on a stretch of grassy flat land beside the St. John River. Other possible locations were suggested but this was the area which he felt was most appropriate. The fact





St. Anne's Chapel of Ease, Westmorland St. Designed by Frank Wills and consecrated in 1847. Upon the completion of the Cathedral and the demolition of the little 1794 church which had stood beside it, St. Anne's became Christ Church Parish Church.

that the old Christ Church still occupied the site did not bother him; he suggested that it might be relocated at the Old Burial Ground near the center of the city. When this suggestion was rejected by the vestry, Medley proposed that the parish should unite in the cathedral and the vestry agreed to this in February, 1846. However, one of the conditions was that the pews of the cathedral were to be free and this presented a problem for the minority who wished to continue the tradition of pew rents. It was over this issue that the congregation was split and finally in 1853 the agitating faction was given St. Anne's Chapel of Ease as a parish church along with the glebe lands in exchange for the cathedral and its property. One of the conditions of receiving St. Anne's as a parish church was that the pews were to be free but this was apparently not too great a price to pay for their identity as a distinct congregation.

Medley had obtained the site that he wanted for his cathedral and so work began in August of 1845. On October 15, the Lieutenant Governor, Sir William Colebrooke, laid the cornerstone for the edifice, prompting the Society for the Propagation of the Gospel to write that New Brunswick was "one of the first colonies in which the foundation stone had been actually laid, an event the more remarkable, when we reflect, that no such work has been begun since the Norman Conquest, that is for seven hundred years".

Work began with the nave and aisles, an undertaking that took four years to complete. Finances ran low and problems arose with the foundations — "the incompetence of the person originally employed to dig out the foundations rendered it necessary to lay them again, in another part of the same ground". St. Anne's Chapel of Ease was built during this time. This was the first structure known to have been designed and completed by Frank Wills. The cornerstone was laid in May, 1846, and the building was consecrated in March, 1847, its construction having been fully financed by the Bishop. This Chapel has been described, by architectural historian Phoebe Stanton, as "the finest small North American parish church of its date in the English gothic revival style" and Wills could correctly claim that it was "the first ecclesiastical building erected in the British provinces on which ancient architecture had been attempted to be honestly carried out".

Despite the initial delay, work on the cathedral continued. The Cathedral Committee on October 19, 1846, accepted a tender of £3125 from Otis Small for the construction of the walls of the nave and aisles. By November, 1847, his work had been completed but the roof was not in place until 1849.

The construction of the roof was the first real deviation from the plan to imitate St. Mary's. The Decorated Gothic roof of that church was replaced in the cathedral by a red-pine hammerbeam roof in a perpendicular style, probably designed by Frank Wills. This change in the Cathedral design illustrates the change in architectural thought from an emphasis on exact reproduction to a more practical position of adapting a structure to the climate of the area.



Now that the nave and its roof had been completed the time had come to construct the choir and make decisions about the location and number of spires to be used. Frank Wills had left for New York in 1848 to pursue his career. When the construction was entering the stages which required more precision than before there was no architect in Fredericton to be consulted.

Various ideas for the towers were considered before a final plan was settled upon. The Exeter Diocesan Architectural Society suggested a twin tower design with the towers resting on the transepts such as the one employed at Exeter Cathedral and the nearby Church of St. Mary the Virgin, Ottery St. Mary. Frank Wills had felt that this was the best design because if a central tower were used then it would result in large supporting piers which would obstruct the interior view. Wills also favoured the twin tower design because it would avoid expensive renovations to the newly erected nave.

Funds for the continuation of the project were running low and in March, 1848, Medley went to England to search for more financial support. While there he explained to his English friends that as long as the building would appear cathedral-like then he would be satisfied with a single spire. The Architectural Societies finally agreed to a single tower design feeling that this was the "most perfect shape" for a cathedral of this type. However, some people were still hopeful that a twin tower design would be used. In April, 1849, the *Illustrated London News* carried an article which included a sketch of the Cathedral clearly showing two octagonal spires. Less than two months later the paper announced the resolution to construct the Cathedral with one central tower. Medley had returned to Fredericton in September, 1848, assured that a single spire design was acceptable and with £2000 which he had raised. The Society for the Propagation of Christian Knowledge donated a further £1000.

Before construction could resume the choir had to be designed in a different way from that of St. Mary's which was unsuitable. This task was undertaken by the architect William Butterfield (1814-1900) who was by this time a prominent member of the Cambridge Camden Society. Born in London, Butterfield had received no formal education in architecture. He worked for several firms in London and Worcester before he became self-employed. His earliest work was Highbury Congregational Chapel in Bristol, completed in 1842. It was still early in his career when he drew up the proposed plan for the east end of the cathedral in Fredericton. Butterfield was the initiator of the High Victorian stage of the Gothic Revival and this was beginning to become evident in his work in 1848. The plans which he prepared for Medley were found acceptable to the Bishop at first. Later Medley felt that the richness of the interior decoration could be sacrificed in exchange for a higher tower and a more lengthy choir.

The foundation for the tower was laid in May, 1849, and, once more, Otis Small received the contract for building the choir and tower to the base of the spire. By November, 1849, Bishop Medley could write, "This season the



The proposed twin tower design for the Cathedral was published in the *Illustrated London News* on April 1st, 1849. Less than two months later, the same paper announced the decision to construct the church with one central tower.

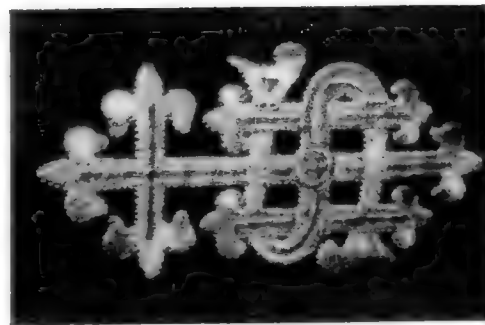


Cathedral choir, choir aisles and tower to 56 feet were built and the whole except the tower roofed and covered with zinc and likewise the nave aisles". The Galilee porch on the west end and the south porch were also completed in 1849.

During the construction of 1849 finances ran so low that progress ground to a halt. It was only when the Bishop received a gift of £500 from "three maiden ladies" who would identify themselves only by the initials F.S.M. that construction could be resumed. These initials can still be found in the Cathedral embedded in one of the lower stones of the south chancel arch where construction was resumed. The only major feature of the architecture that remained to be completed was the spire.

Three designs were considered for the spire before one which was satisfactory to Medley could be found. The first was an octagonal spire which Frank Wills proposed but this proved to be a very unpopular suggestion. The architectural societies regarded the popularity of the octagonal spire in the thirteenth century as "the first symptom of the decline of Christian art". A second proposal was made by William Butterfield, a plan for "a very unusual form of broach spire" taken from North Germany, which was a unique suggestion in the revival of Gothic architecture at that time. Medley's final decision ignored both of these suggestions. He settled upon a design for a conventional broach spire with windows in each of the principal faces.

The spire was erected in wood in 1851. Its frame was first constructed on the floor of the Cathedral and then taken apart and re-erected over the tower where it was covered in zinc. Attention could now be turned to completion of the windows and the installation of the furniture and other fixtures.



This is possibly the earliest photograph of the completed Cathedral. It is said that Bishop Medley planted the elms on the river side of the church to act as an icebreak during spring freshet time. Their size would indicate the date to be around 1870.



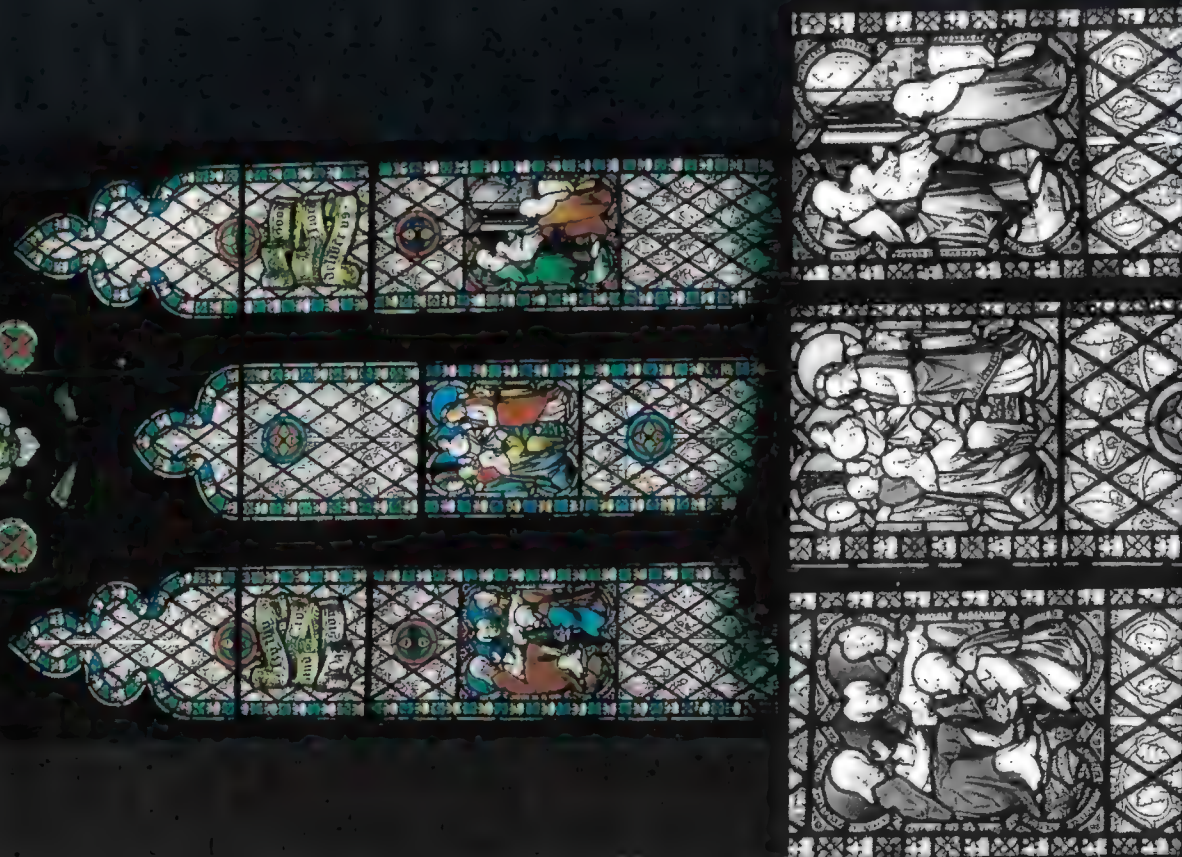
# III

## Stained Glass and Butternut

Just as the general architecture of the Cathedral had been altered in a number of ways from the original plans to produce a replica of St. Mary's, so the interior of the Cathedral differed in some respects from its model. Unlike St. Mary's, Christ Church Cathedral lacked a screen to separate the nave from the chancel although this had been considered. Often financial considerations affected decisions about the interior design. The supporting columns of the nave help to illustrate this. The columns which support the nave of St. Mary's are composite piers of sixteen shafts each but Medley did not feel that the local masons could execute this properly. The only alternative, if the model of St. Mary's was to be followed, was to import the shafts after they had been produced by Exeter craftsmen. This would have over-taxed the Bishop's financial resources. Medley was forced to compromise on the model and employ single shaft columns which alternated between round and octagonal designs. Another alteration in the design which affected both the interior and exterior of the building was the shortening of the transepts. This adjustment was necessary because the building would have been difficult to heat and large transepts would only add to the problem.

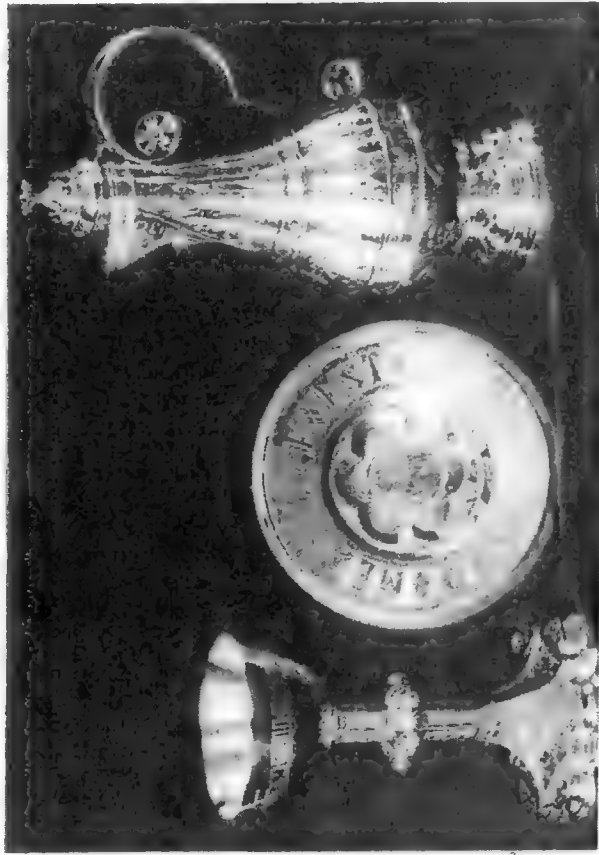
The original plan for the Cathedral had undergone so many adjustments that it could no longer be considered a reproduction of St. Mary's. Since the basic design had not been faithfully imitated, there was then felt to be no need to imitate the detail of the church. Frank Wills was free to design such things as the credence and sedilia of the Cathedral without reference to those of St. Mary's and he designed an original door for the vestry which was added to the building in 1849 on the northwest corner to serve as the library. Its twin was erected on the southeast corner in the late nineteenth century as a clergy vestry.

The Cathedral has been described by art historian Douglas Richardson as being "unusually rich in stained glass". Almost all the glass was installed between 1850 and 1852. The east window was erected at the expense of Trinity Church, New York, and was also partially the gift of W. Wailes of Newcastle, England, who was the artist. The window was put in place in 1851-52 and is a copy of the tracery of the east window at Selby Abbey. The west window was put in place by William Warrington who had restored the west window at St. Mary's in 1846. This window is a duplicate of the restored one. The three-light aisle windows are almost all copies of their counterparts

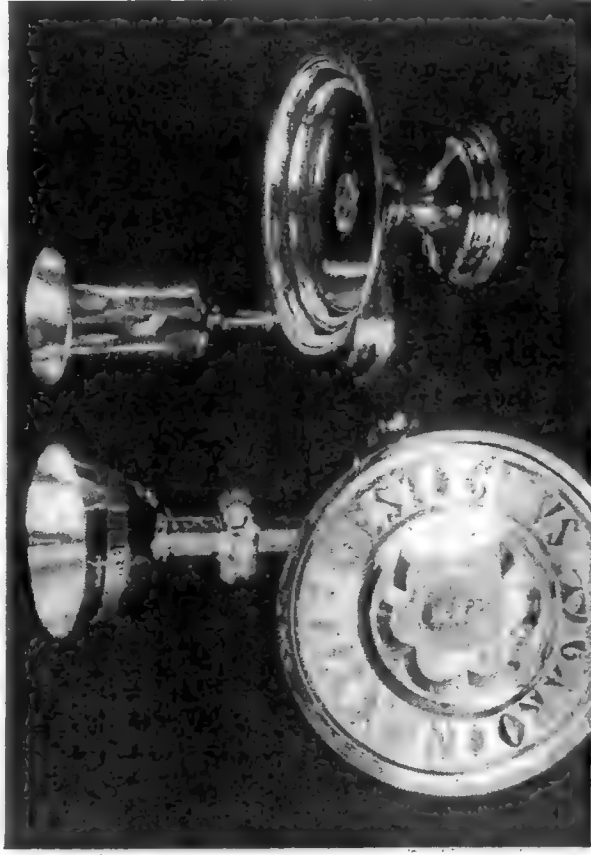


The aisle windows were installed when the Cathedral was built. They were designed by Mr. Beer, a young artist in Exeter, and depict various scenes from the New Testament.





The chalice, paten and flagon were designed by William Butterfield. The flagon and paten were crafted by J. Keith of London and the chalice was made by W. R. Sobey of Exeter.



Butterfield's nineteenth century chalice and paten on the left bear a striking resemblance to those once owned by Bishop Edward Fox (1496-1538) at the time of King Henry VIII. The Oxford Movement leaned heavily on tradition. The style of the eighteenth century on the right often meant a narrower, deeper chalice and a paten on three legs or on a pedestal and often very large, its size being a necessity for leavened bread.

at St. Mary's. They were all executed by an English firm, Beer of Exeter. The three-light "mock medieval" windows at the west end of the aisles are copies of windows which Medley had installed in St. Andrews, Exwick, and were the craftsmanship of the renowned glass painting firm of Clayton and Bell. The design for the clerestory windows was copied from the clerestory windows of Exeter Cathedral. The stained glass of the Cathedral helped to amplify the feeling of religious mystery which Bishop Medley intended would permeate the building.

In 1851 Medley was once again short of funds. He sought aid first in the United States where the gift of the seven-light east window was acquired, and then went again to England. Medley collected another £1200 and one of his friends, the Rev. R. H. Podmore, Rector of Ottery St. Mary, donated 2000 volumes to the library which the Bishop was accumulating for his Cathedral. Other articles which Podmore donated included the brass eagle lectern, the alms basin by John Keith of London, and the communion silver, all of which were from patterns by William Butterfield and which are still in use.

Butterfield not only designed much of the silver in the Cathedral but he also provided designs for all the furniture between the pulpit and the altar. Some of these pieces were damaged or destroyed in a fire in 1911. The remaining articles by Butterfield include the canons' stalls in the sanctuary and the faldstools, all of which are made of burrnut, the Bishop's chair and the altar. All the Butterfield furniture was in place by 1853. One interesting article of the Cathedral furniture was the Bishop's throne on the north wall which, unlike most Bishop's thrones, was not elaborate in any way, at Medley's request. Early in the twentieth century, a second and more ornate throne was installed on the south wall, in memory of Bishop Kingdon, the second bishop. The Cathedral has the unusual distinction of having not one but two *cathedra*, or bishop's thrones.

Other additions to the Cathedral as it neared its completion included a gift of tiles from Herbert Minton of Stoke-on-Trent which were used to cover partially the east wall. The original organ of the Cathedral was completed by "Mr. Naish" of Fredericton using plans which had been given to Medley by a vicar in Cornwall, the Rev. Mr. E. Shurtleworth. In 1852 a set of eight bells was installed in the tower and a large perpendicular styled font was set in place.

The service of consecration on August 31, 1853, was a gala event. Early on a gloomy morning, which preceded a sunny day, the Royal Standard and other national flags were unfurled from the windows of the tower. At 11:00 am, a procession moved from Province Hall (on the site of the present Legislative Assembly) to the Cathedral. In procession were the members of the Legislature, the officers of the 76th Regiment, members of the Bench and the Bar, wardens and vestrymen of the Parish, the master workmen, the Mayor of Fredericton, sixty-five clergy from the Dioceses of Fredericton, Nova Scotia, Quebec and from as far away as North Carolina in the United States, Frank



Wills, Archdeacon Coster and Bishop Medley, accompanying the visiting Bishops. The special guests were the Rt. Rev. John Strachan, Bishop of Toronto, the Rt. Rev. George Jehoshaphat Mountain, Bishop of Quebec, who had served as Rector of Fredericton from 1814-17, and the Rt. Rev. Horatio Southgate, the former missionary Bishop of Constantinople who was at that time Rector of the Church of the Advent in Boston. Bishop Southgate preached at the service of consecration. The celebration of Morning Prayer and Holy Communion was preceded by the signing and sealing of the sentence of consecration by Bishop Medley. The edifice thereby officially became Christ Church Cathedral. On the day of the consecration Bishop Medley wrote in his Journal,

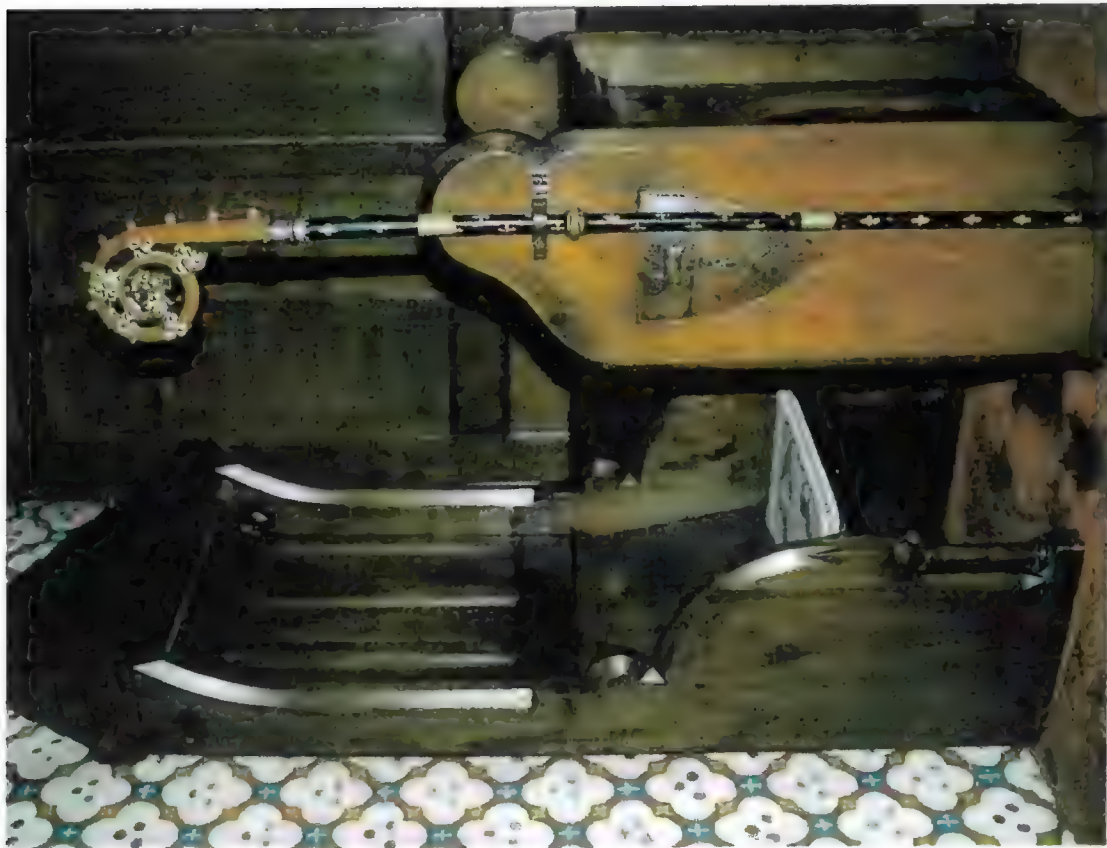
The Cathedral, the cornerstone of which was laid October 15th, 1845, was consecrated this day. All praise be to God, who has enabled me, amidst many difficulties, to finish it. May the Lord pardon all that is amiss and make it His holy dwelling place for evermore, Amen.

The total cost of the building at the time of its consecration was £16,000 of which £4,000 had been donated by the citizens of Fredericton. Most of the stone, a hard-grained sandstone, had been quarried in the nearby Rainsford Quarry in Springhill while the pillars, niches, and groins were made of "a kind of hardish freestone" from Grindstone Island in the Bay of Fundy. The dressed stone for the windows and doorways from Caen in Normandy was prepared by masons in Exeter. The building measured 172 feet long, 67 feet wide, not including the porch, and 60 feet high in the nave to the ridge of the roof. The tower and spire, including the cross, reached 178 feet. These dimensions erected in stone made the Cathedral both graceful and imposing at the same time.

Since the consecration a number of changes and additions have been made to the Cathedral. A clock, made by Dent of London, was installed in 1854 at a cost of £150. Its installation was supervised by Sir Edmund Becket Dennison, the clockmaker who had placed Big Ben in Westminster. In 1877 the sanctuary was decorated with texts and symbols and various patterns. In a shield low in the left corner on the north wall of the sanctuary appear the words "designed and painted by John Lee, 1877".

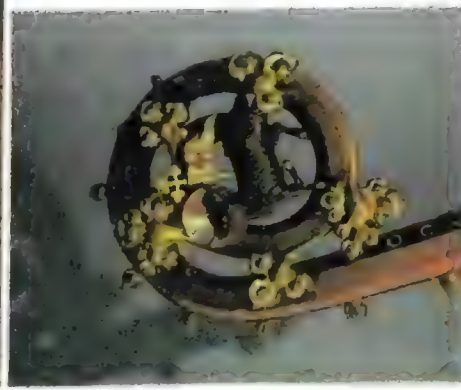
The Cathedral was struck by lightning at 11:00 p.m. on July 3, 1911. A fire began on the roof of the nave over the south porch and burned along the roof to the spire where most of the damage was done. The spire was totally destroyed, the bells melted and the new \$10,000 organ ruined along with most of the Butterfield furniture. Much of the roof and some of the stained glass was damaged. It was thought that the fire was out by the next morning but it re-erupted at noon in the pine wood of the chancel. This time it was more easily contained. Estimates of the damage ran as high as \$100,000.

The restoration required more than a year to complete but under the direction of the Dean of the Cathedral, the Very Rev. Charles DeVeber Schofield, and the architect, J. deLancey Robinson, the structure was



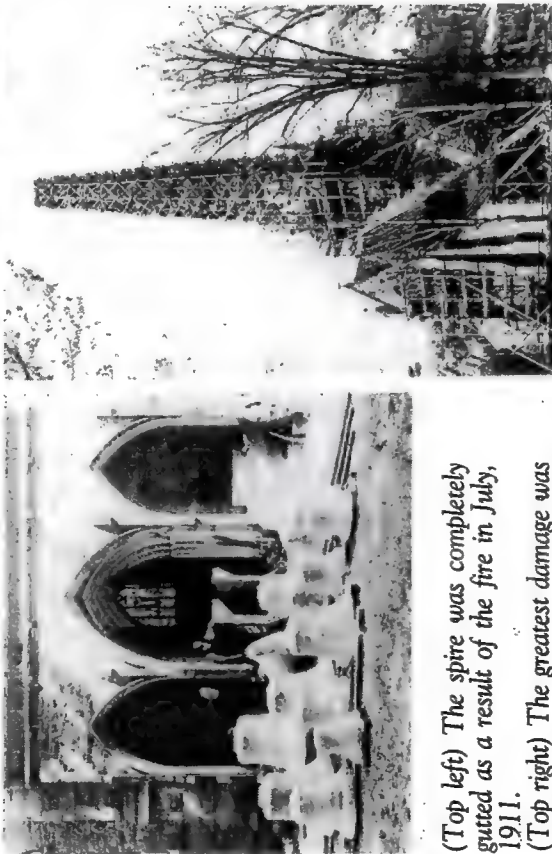
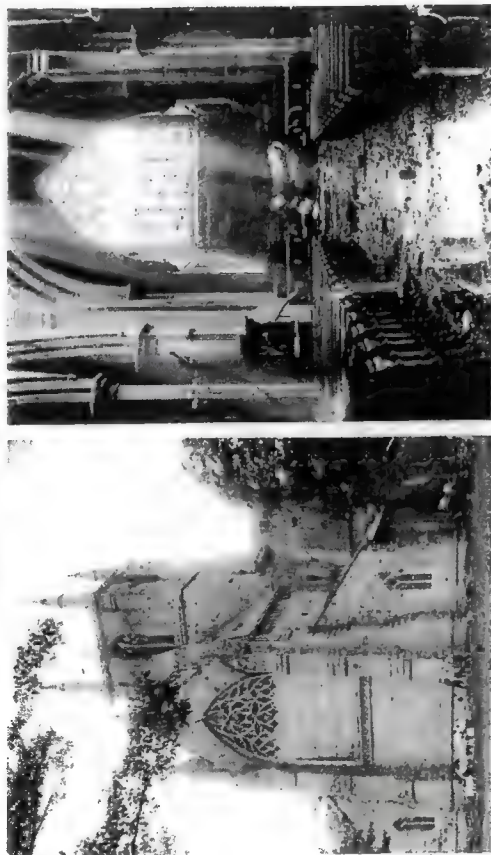
Bishop Medley's cathedra or throne stands in the north-east corner of the sanctuary beside the High Altar. Designed by William Butterfield, it was not much elevated nor richly carved at the bishop's own request. Attached to the prayer-desk is Bishop Medley's pastoral staff.

Tradition has it that this crook or staff was carved from a beam originally part of the monastery established by St. Augustine of Canterbury in 598 A.D. A piece of wood from the staff was examined by an expert from the Smithsonian Institute and was verified to be from at least the 6th century. The carving depicts the Agnus Dei or Lamb of God (see St. John 1.29).





## Destruction and Restoration in 1911.



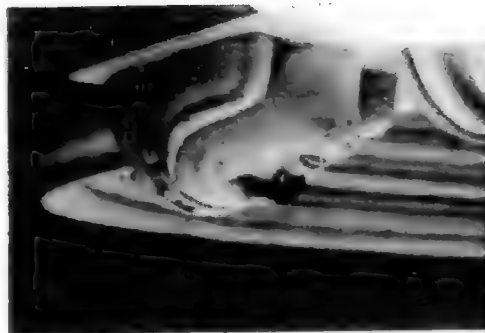
(Top left) The spire was completely gutted as a result of the fire in July, 1911.

(Top right) The greatest damage was in the choir where the molten metal of the bells fell. The organ manual was a complete loss, however, the sanctuary and east window escaped major injury.

(Lower left) Dean Schofield inspects the 15 bells given by Sir James Dunn. (Lower right) Because of foundation problems, the original spire was about 26 feet shorter than first planned. During restoration, the foundations were strengthened and the new spire was constructed to the intended height of 198 feet.

rebuilt, adhering more closely to the original plans. The spire was built to correspond with the dimensions of the one at St. Mary's, making the Cathedral's ultimate height 198 feet. The spire was re-erected in an octagonal design with flying buttresses from the tower to the base of the spire. It is ironic that an octagonal design was employed when replacing the spire because that design was precisely what the architectural societies of England had frowned upon, feeling that the appearance of this type of spire signalled the decline of Christian art. The bells of the Cathedral were replaced by James Dunn (later Sir James Dunn, 1st Baronet of Bathurst) with duplications of the eight original bells and seven additional ones. The Cathedral was soon restored and a rededication service was held on August 24, 1912 by Bishop Richardson.

Time and weather took their toll. In 1978 serious cracks developed in the stonework of the tower. Under the leadership of the Dean, the Very Rev. H. Rhodes Cooper, an appeal for funds was launched and more than \$450,000 was raised from various parts of the country, from parishes, deaneries, organizations and private individuals within the diocese and from the Cathedral congregation. The work of restoration was completed in 1983. It was fitting that, in that same year, Christ Church Cathedral was declared a National Historic Site by the Historic Sites and Monuments Board of Canada.





# IV

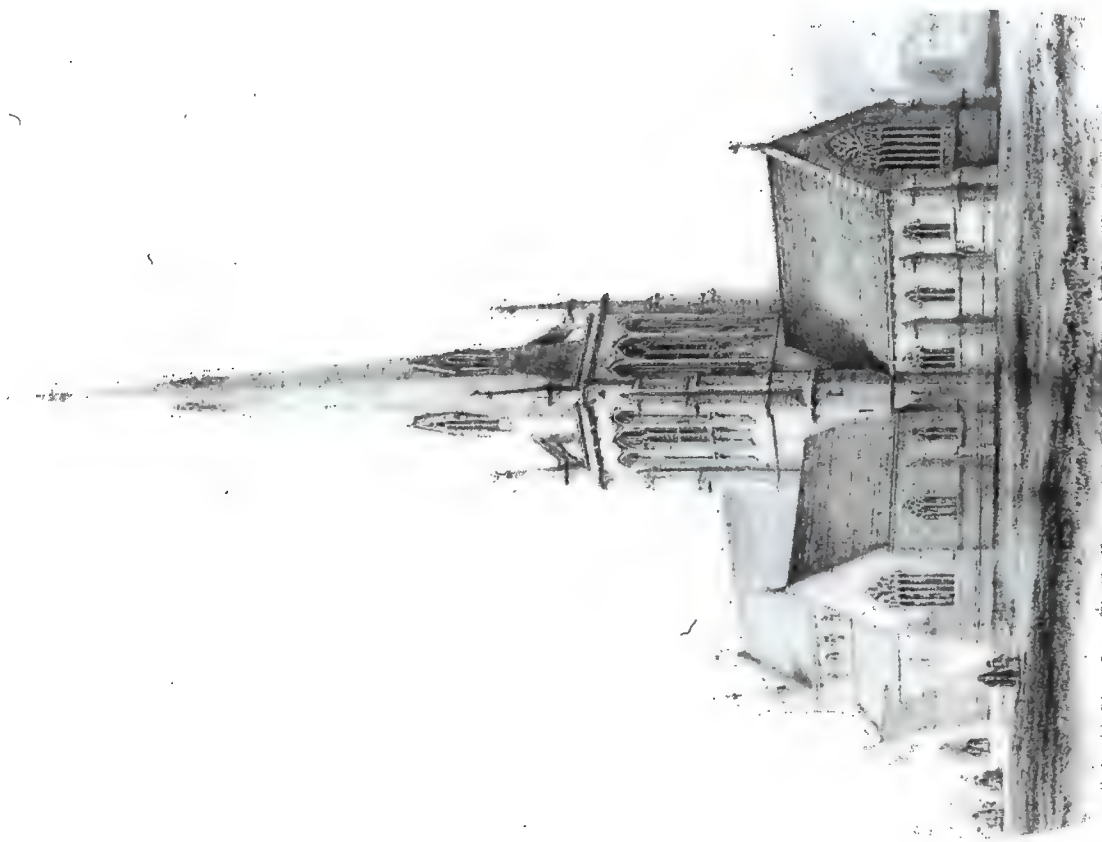
## Gothic Revival

Christ Church Cathedral is one of the better examples of the Gothic Revival in architecture which occurred in the 1840's and 1850's. When the Cathedral was in the early stages of construction there was no doubt that it was the most advanced structure of the Revived Gothic movement in North America. The design of the building is a unique reflection of how architectural theory rapidly developed over the course of the construction of the Cathedral and several distinct stages may be discovered in the evolution of its plans.

The original scheme produced for the Cathedral was a line for line replica of the late medieval parish church, St. Mary's, Snettisham. Frank Wills, while attempting to sketch these plans, must have been frustrated more than once by the deplorable state that St. Mary's was in at the time. He had to draw a restored plan of the chancel and north transept since they were in ruins, while there was virtually nothing left of the south porch. When Medley chose St. Mary's as his model the church was no longer operated by the Church of England but was being used as a Methodist meeting house. This probably accounts for the decayed state of certain parts of the building since they would be of less importance to the Methodist worshipper. The spire and nave were the parts of the building which had best survived and so would be more easily reproduced. The difficulties of drawing up precise plans for a replica of St. Mary's were sufficient in themselves to render an exact replica impossible. The nave, spire, and west end with the Galilee porch were all that Medley could truly commit himself to.

It has already been seen that the design for the choir had been altered because it was unsuitable as a model for cathedral architecture and some changes in the design were necessary as a result. Practical considerations resulted in a number of deviations from the original plans as well. The hammerbeam roof which Wills designed was more appropriate for the New Brunswick climate than an imitation of the roof of St. Mary's would have been. The snow would not accumulate on the Cathedral roof and rapid temperature changes in the building were prevented by employing a type of double roof with a dead air space between the inner and outer surfaces.

As it became more and more obvious that St. Mary's could not be imitated, a compromise solution was attempted. St. Mary's could continue to be the model for the Cathedral but where parts were missing or inappropriate then suitable features of other churches could be substituted. This plan would give



*"The Proposed Cathedral Church Frederickton (sic) New Brunswick, adapted from St. Marys Snettisham, Norfolk". This lithograph in the Cathedral Archives was drawn by Frank Wills, architect, Exeter, England.*





The West Window. The three panels on the left represent figures from the Old Testament and those on the right, figures from the New Testament. In the two central panels are Moses with the ten commandments and our Blessed Lord: "A new commandment I give you, that you love one another". Elijah and John the Baptist are in the next panels, both with prophetic messages and, below them, Hannah with the infant Samuel and the Blessed Virgin with the infant Jesus. In the outer panels are Abel, with his offering to the Lord, "the firstling of his flock", and St. Stephen, the first Christian Martyr. The window is believed to have been executed by Warrington of London.



The East Window. At the time of the building of the cathedral this window was given by members of the Episcopal Church of the United States and by Mr. Wailes the artist who designed it. The Christed Lord is surrounded by six apostles. From left to right they are: St. John, St. James the Greater, St. Peter, St. Thomas, St. Philip and St. Andrew, each with his appropriate symbol. The upper part of the window depicts Christ in glory, surrounded by adoring angels. The arms of the seven British North American dioceses in existence at that time occupy the lower panels. From left to right they are: Toronto, Quebec, Nova Scotia, Newfoundland, Rupert's Land, Montreal and Fredericton.



Medley and Wills more freedom in constructing the Cathedral while remaining true to the principle of using Gothic architecture.

This eclectic architecture, a collection of various features from a number of buildings, was an idea which Frank Wills espoused. Wills felt that by imitating Gothic architecture in this comprehensive manner the spirit that motivated the original architects could be captured. This attitude has been embodied in many of the features of the Cathedral. Many of the Cathedral windows, since their counterparts at St. Mary's were unsuitable, are copies of windows in other churches. The best example of this is the reproduction of the great seven-light east window of Selby Abbey. The doors of the Cathedral illustrate this as well. The west door is an imitation of the one at Exeter and the south door is copied from a Suffolk church.

The architectural styles exhibited in the Cathedral did not stop developing here but continued to evolve into a type of Modern Gothic displayed in the work of William Butterfield. The enthusiasm for mechanically imitating Gothic architecture had quickly passed and originality in the Gothic style became the new trend. Butterfield altered the plans that Frank Wills had drafted by raising the choir roof to equal the height of the nave. This change made the design of the Cathedral more conventional. Butterfield also changed Wills' plan for a six-light east end window to a plan for a seven-light window which was, once again, a more appropriate design for a Cathedral. Butterfield's design for the east end has been described as approaching the High Victorian Gothic style which was emerging at the time. In fact, Butterfield was the most prominent proponent of this more modern style and may even have been the first to have promoted it.

The Cathedral, when it was finally completed, was the largest of the Revived Gothic edifices in North America, and came the closest to satisfying the demands of the architectural societies in England even though it was only a partial replica of St. Mary's. The Cathedral was also magnificently furnished, including some of the most advanced ecclesiastical art to be produced in the mid-nineteenth century.

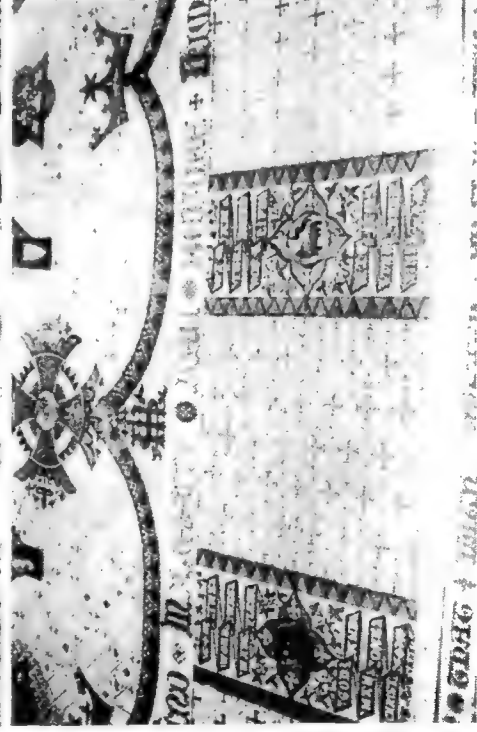
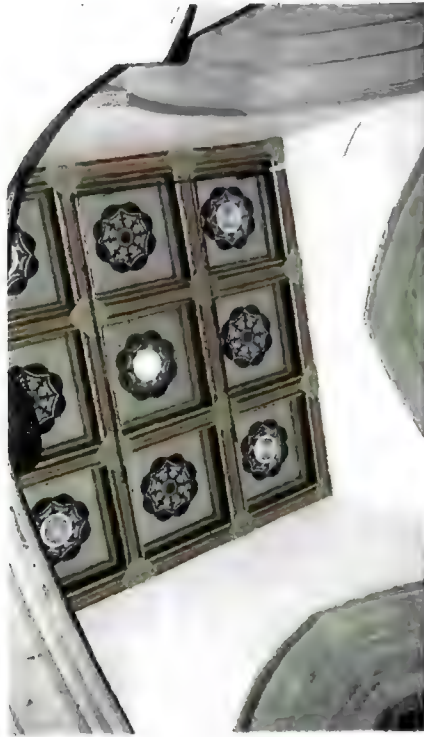
Christ Church Cathedral is a lasting symbol of the impact of the Oxford Movement on the Church of England in North America. It was one of the first of a number of buildings erected in the Gothic style which was an attempt to revive and capture the mystery characteristic of that ancient art. It symbolized the end of pew rents and infrequent services and marked the beginning of a more intense religious life for New Brunswick.

The building of Christ Church Cathedral was important to the erection of future Cathedrals and other church buildings because it set a number of precedents in North American ecclesiastical architecture. It made the necessity of adapting church architecture to the needs of the community and the climate more apparent and it demonstrated the impracticality of exact imitation of Gothic architecture.



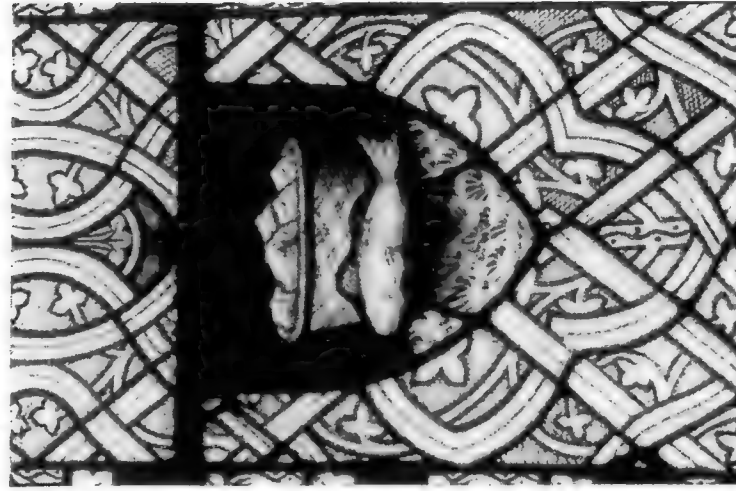
*The handsome brass reading desk, or lectern, in the form of an eagle was designed for the Cathedral by William Butterfield, noted ecclesiastical architect and designer. The Holy Bible rests on the wings of this powerful bird symbolizing the carrying of the Gospel throughout the world.*





Ceiling and wall paintings. The ceiling of the central tower was painted after a design from Malvern Abbey. The walls of the chancel were painted by John Lee in 1877.

It was not long, however, before buildings which were at least as spectacular appeared in the Gothic Revival movement of Canada and North America, such as the Cathedral of St. John the Baptist, in St. John's, Newfoundland (begun in 1848), St. James' Cathedral, Toronto (1850-1853) and Christ Church Cathedral, Montreal (1857-1859). Yet, according to architectural historian C. A. Hale, "none seem to have the simplicity and purity of form which makes the Frederickton building unique." Christ Church Cathedral must be considered a pioneer in its class both architecturally and historically.





# V

## "John Fredericton"

Bishop Medley carried more to New Brunswick from England than just plans for a cathedral when he arrived in 1845. His theological ideas were founded in the Oxford Movement, which had printed its first tract in 1833. The Tractarians, as the proponents of the movement were called, tried to defend the Church against the ideas of the reformers. They wanted the Church to be more aware of its Catholic heritage. Services of the Church were to be more spiritual and reverent. Medley helped prepare a number of publications for the Tractarians and became the first active participant in the movement who became a Bishop. He saw the movement as a "second reformation" in the Church of England.

Medley had grown close to several of the Tractarian leaders, including John Henry Newman, Edward Pusey, John Keble, and William Ewart Gladstone. He corresponded often with Pusey before he came to New Brunswick, concerning very personal matters. Medley sought advice concerning many things from Pusey and they consoled each other when deaths occurred in their families. Early in 1842, not long after the death of his first wife, Medley wrote to Pusey and confided in him that "There are some things that trouble me very much and I cannot get over them. One is the wish to die. . . ." After coming to New Brunswick his intimate exchanges with Pusey tapered off, but Medley remained in touch with other leaders of the movement. He had consulted John Keble on whether or not to accept the "Bishopric of New Brunswick", and kept in touch with him after arriving in Fredericton. W. E. Gladstone, who received letters from Medley frequently, referred to the Bishop as "the wisest head that wore a mitre". Medley was a respected figure among the Tractarians.

In 1845 one of the leading Tractarians, John Henry Newman, converted to Roman Catholicism. This could not have occurred at a more inappropriate moment for John Medley, since he accepted his appointment to the Bishopric of Fredericton in the same year. The Evangelical faction in the Church in New Brunswick expected Medley to attempt to change the Church by introducing "Romanizing" elements and they were braced against any change which he might propose. However, Medley did not wish to see a prolonged struggle over religious differences in his diocese. His intentions, as expressed in his Primary Visitation Charge of 1847, were an evidence of more noble ideals:

Our great business seems to me to be to teach men, not to study controversy,



Details from the East Window.





This altar cloth, the Festival Frontal, was embroidered by Mrs. Lucy McNeill in 1964. The design is of particular significance to citizens of the province, many of whom are the descendants of the early settlers. The Fleur-de-lis commemorates the first Christian worship on the River St. John. The Tudor Rose commemorates the United Empire Loyalists who, from loyalty to the King, were forced to leave their homes in The Thirteen Colonies. The Leaves are stylized bean leaves and white beans with a black cross may be seen on the central cross. After the first bleak winter there was little food and the settlers were starving. Friendly Indians showed them large patches of these beans growing wild in the old French gardens.

but to study holiness: to manifest their Christianity and their churchmanship, not by hollow-sounding words, but by solid and fruitful actions: and to confute or convince their real and supposed antagonists by a more virtuous and practical kind of religion and by a humbler walk with God.

Medley did not want his clergy to let their energies be absorbed in theological dispute. Their efforts should be directed into the living of exemplary lives for the good of the people in their respective parishes.

This idea of Medley's was tested in 1846, only one year into his incumbency, when he was asked to discipline a travelling missionary on the Miramichi, the Rev. James Hudson. The vestry of St. Paul's, Chatham had charged Hudson with disseminating "Puseyite literature" but Medley refused to act against him. Medley advised the vestry to concern itself with the practical matters of running the parish rather than with questions of doctrine.

Medley's Tractarianism was evident in his ideal of free seating in churches as well. It became a great source of disenchantment that the Bishop would not consecrate any new church in which the pews were to be auctioned or sold. His objections to pew rents were on both theological and architectural grounds.

When Medley arrived in New Brunswick he found that the under-developed transportation system left some things to be desired. The road system was only beginning to take shape and there were no railroads at all. A steamboat ran between Saint John and Fredericton, but all other transportation was done by carriage or by sleigh. It is remarkable that Medley was able to visit every parish and mission in his diocese before he had been in New Brunswick for very long.

The Bishop's regular salary amounted to £1000 each year. To supplement this the people of the diocese set up a stationary fund of £3000, the interest of which went toward his maintenance. This was a relatively large amount of money at the time, but it must be remembered that charity and church projects of various types were supported from the Bishop's purse. Christ Church Cathedral and St. Anne's Chapel of Ease were just two of the undertakings that placed a strain on the Bishop's budget.

In 1863 Medley was married for the second time, this time to Margaret Hudson of Devonshire. She proved to be a constant source of support for him until the end of his life. She may be considered to have been the true administrator of the Bishop's office during Medley's final years when his health would not allow him to perform his duties properly.

The year 1879 marks an important juncture in Bishop Medley's career, when he received the honorable distinction of being elected Metropolitan of the Ecclesiastical Province of Canada, which included the Atlantic Provinces and Quebec. Also, in 1879, realizing that there were limits to his capabilities, Medley announced the need for a Co-adjutor Bishop and offered to pay the Co-adjutor's stipend himself if he were allowed to make the



appointment. This was granted and in 1881 he named the Rev. Hollingworth Tully Kingdon as his Co-adjutor and successor. The Bishop was then seventy-seven years old and was becoming less able to execute his duties so that more and more responsibility fell to Kingdon until Medley's death in 1892.

During his incumbency Medley had preached a doctrine of toleration in his diocese. "Whether a man be called Low Churchman, High Churchman, or Ritualist, there is comprehensiveness enough in our church to embrace him, and there ought to be charity enough to make use of his zeal and piety. . . ." Medley felt that regardless of a divergence of views and opinion, the church had a singular purpose and all could work together in that purpose.

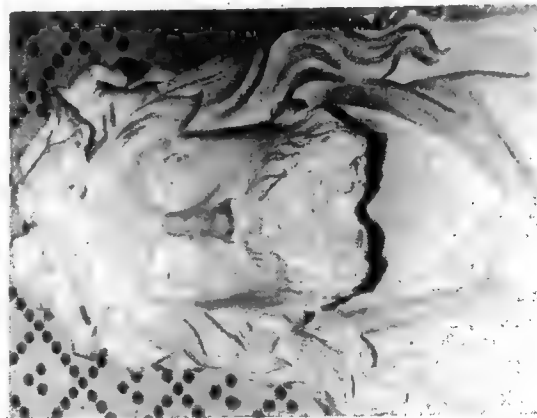
Among the things which Medley found to be of great concern was the apparent affluence of his society. He made frequent comments about the "exceeding selfishness, enormous waste and needless luxury" which he found evident in contemporary society. He was upset by those who appeared to be more concerned with fashion than charity and who spent their money maintaining their appearance.

Medley found great enjoyment in music and became deeply involved with the Cathedral choir. For forty-five years he served as conductor as well as director and head of the choir. Music and song provided a break from the usual work of running the diocese and Medley looked forward to his time with the choir, though once he insisted to some friends that its management gave him more trouble than his entire diocese.

If there was one thing which Medley was not known for, it was his tact. He was "sometimes brusque to the point of rudeness" and his wife, although often his saving grace, was not always able to compensate for this. This is illustrated in the Bishop's blunt comment to a clergyman, who had erected a church building and was asking Medley's opinion on it, that "when you build a church, build a church, and when you build a barn, build a barn".

Medley often found himself under criticism and attack from the local newspapers. At one point he was even accused of being a Jesuit. He never replied to anonymous critics but sometimes answered those who identified themselves. More often than not, his defence was made by someone else. It seems that even his most adamant opponents, however, were won over by him or learned to treat him with respect. Even the Rev. B. Gray, leader of the Evangelical "party" based in Saint John, had softened enough to accept the position of an honorary Canon of the Cathedral when it was presented to him.

Medley sought out the mysterious and reverent elements in all facets of the church. "At the celebration of the Holy Eucharist I worship and adore Christ — God and man — then and there really and objectively Present in this Holy Mystery, and offering to me His very Body and Blood for my spiritual food."

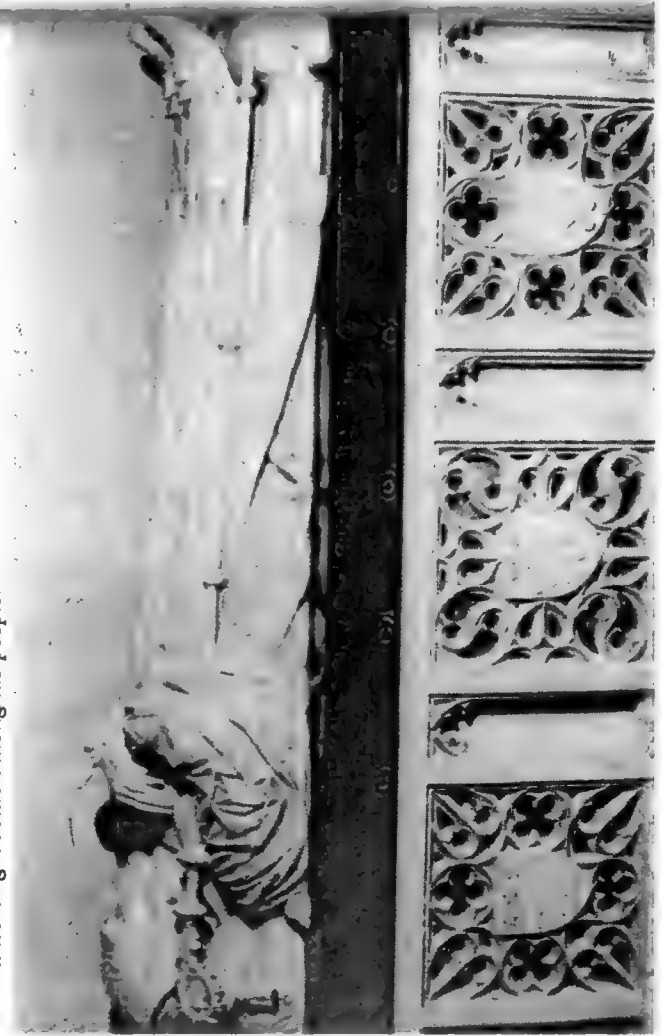


The Sedilia. On the south wall between the Canon's stalls and the altar are seats for the celebrant deacon and subdeacon. These are of richly carved Caen stone with supporting pillars of polished marble and needlepoint backing worked by ladies in England in the 1850's. The signed drawing for this design by Frank Willis is in the Cathedral Archives. East of the sedilia is a recessed credence above which, in the form of a bracket, is an exquisitely carved head of our Blessed Lord, the Man of Sorrows, garlanded with the Crown of Thorns.





*Bishop Medley's effigy in carved marble, in his episcopal robes and mitre and holding his pastoral staff, lies at the entrance to the chapel on the south wall. Executed by Bacon Brothers of London, England, it was placed in the Cathedral as a memorial to a beloved bishop by the clergy and laity of the Diocese in commemoration of his unceasing labours among his people.*



He wanted to magnify this sense of awe in those things which were beyond human understanding.

The Cathedral became the model that Medley wanted it to be, both in architecture and in worship. Services at the Cathedral emphasized "reverence, rubrical propriety, and good music" and these became the standard throughout the diocese. Medley's Diocesan Hymnal published in Saint John in 1862 replaced the old Tate and Brady metrical version of the Psalms. The propagation of Medley's ideals were further ensured by the training of a number of the younger clergy at the Cathedral before they were assigned positions throughout the diocese.

By the end of his career the Bishop's architectural ideals, which had been realized in Christ Church Cathedral and St. Anne's Chapel of Ease, were having an influence throughout the province. Medley had asked the Ecclesiological Society to supply "small plain wooden models for wooden churches in the country". Christ Church in Mougerville is one of these churches, the pattern for which still exists. Revived Gothic buildings in stone and wood rapidly replaced the churches of the older meeting-house style. The Bishop's own son, the Rev. Edward S. Medley, who had trained as an architect under Butterfield, was instrumental in carrying out this transformation. Christ Church, St. Stephen, St. Mary the Virgin, New Maryland and All Saint's Church, Mouth of Keswick, are examples of this development. Pew rents and box pews also met their demise largely through the influence of John Medley.

The diocese had grown considerably over the forty-seven years during which Medley was Bishop. In 1845 he found only thirty missions of which twelve were vacant. There were only twenty-eight clergy in the province at the time. In 1889, just three years before the Bishop's death there were twenty-three self-supporting parishes, one hundred and forty-seven churches, ninety-eight mission stations, seventy clergy, 46,768 members of the Church and 5,500 communicants.

In 1889 one of Medley's sons, Canon Charles Medley, died a painful death from cancer of the throat. The Bishop's own health steadily deteriorated after this, until his death on September 9, 1892. His body was laid to rest below the chancel window at the east end of the Cathedral.

In the words of the Most Reverend Harold Nutter, the present Bishop: "Medley, in some ways, is still the Bishop of the Diocese". The impact of his efforts to promote his ideals may not be as noticeable today as they once were, but his majestic Cathedral remains as a constant reminder of Medley. Christ Church Cathedral and St. Anne's Chapel of Ease communicate much of what was important and dear to John Medley in his view of the Church. To understand his architecture is, in part, to understand Medley.



# VI

## The Bishops of Fredericton

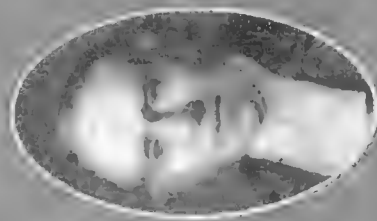
Hollingworth Tully Kingdon was born in London on April 16, 1835, the youngest of thirteen children of William Kingdon, a surgeon. He was educated first at St. Paul's and then Trinity College, Cambridge, where he received his B.A. in 1858 and his M.A. in 1861. He was ordained deacon in 1859 and admitted to the priesthood in 1860. He held the office of vice-principal at Salisbury Theological College from 1864 to 1869, when he became Curate of St. Andrews, London. In 1878 he accepted the position of Vicar of Good Easter in Essex.

Bishop Medley began his search for a Co-adjutor in 1879 because he needed someone to share his responsibilities. It is uncertain how Kingdon came to Medley's attention, but the fact that they were both in touch with the leaders of the Tractarian Movement was probably a factor. When Medley announced that Kingdon was his choice for the office of Co-adjutor before a specially summoned Synod in 1881, the nomination was criticized as a "leap in the dark". Kingdon, regardless of this opposition, was approved by an overwhelming majority. The January 20, 1881 issue of the *Evangelical Churchman* in Toronto criticized such a move and denounced Kingdon as a ritualist. "Mr. Kingdon," the paper reported, "... is a member of the disloyal English Church Union and of the Sanctae Trinitatis Confraternitas ... of Cambridge, a local Ritualistic Society ...". Once again, in spite of the opposition from outside the diocese the Co-adjutor's appointment was unanimously confirmed by the Synod on July 5, 1881. Kingdon was consecrated five days later in Christ Church Cathedral.

H. T. Kingdon was described as a man "short in stature, oddly childlike in appearance, who combined thoroughness with a natural pugnacity. ...". He was considered to be an able financier and quick to grasp legal matters which made the business of the diocese run smoothly.

Kingdon's years as Co-adjutor were difficult ones and frustrating to him. The Bishop had no intention of resigning the See and there were a number of differences between the two clergymen. Later, when Medley was too ill to perform his duties properly Kingdon complained that "the diocese is being 'run' by Mrs. Medley" who acted in her husband's stead.

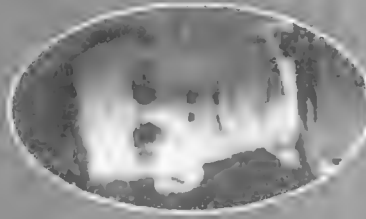
Kingdon succeeded Medley as Bishop upon the latter's death in 1892. His enthronement occurred on November 23 of that year. The Bishop had problems with a number of the clergy during the early years of his episcopate. In 1894 the Sub-Dean of the Cathedral, the Rev. Finlow Alexander,



Bishop John Medley  
1845-1892



Bishop H. T. Kingdon  
1892-1907



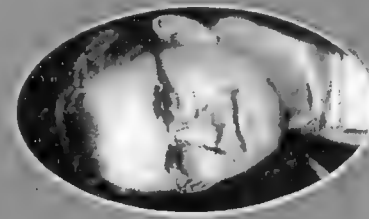
Bishop J. A. Richardson  
1907-1938



Bishop W. H. Moorhead  
1939-1956

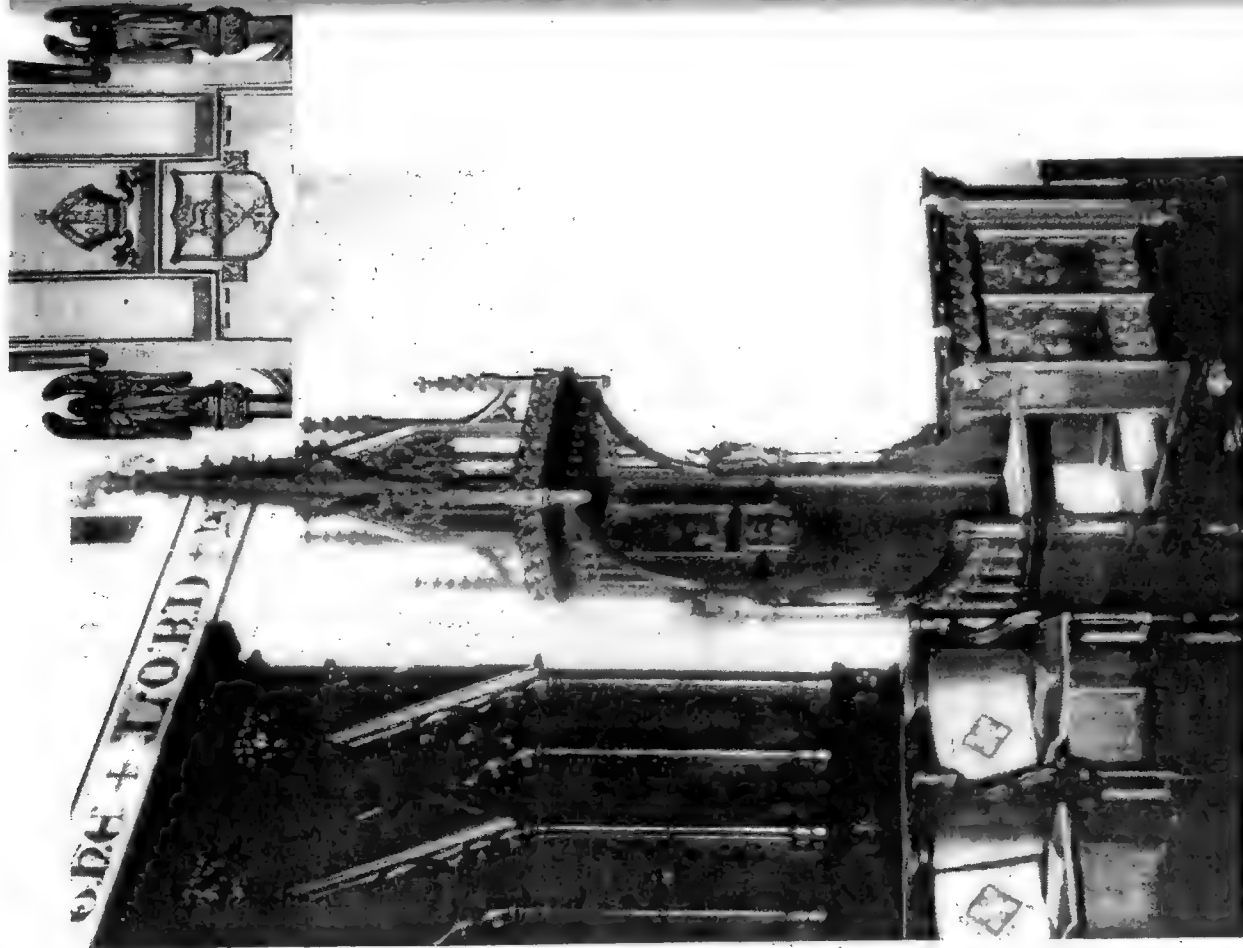


Bishop A. H. O'Neil  
1957-1971



Bishop H. L. Nutter  
1971-





On the south wall just inside the communion rail stands a finely carved Bishop's Throne which was given to the Cathedral as a memorial to the Right Rev. H. Tully Kingston, second bishop of Fredericton, by the clergy of the diocese. Two exquisitely carved angels surmount it on either side and in the central back panel is carved the coat of arms of the bishops of Fredericton. Beside the Throne may be seen two of the original beautifully carved Canon's stalls which fill both north and south walls of the chancel. Needlepoint cushions and kneelers throughout the church are the work of members of the congregation.

suddenly became a Roman Catholic. This action did not create as large a stir within the diocese as one might expect, but it did present problems as far as the regularity of services at the Cathedral were concerned. The Bishop had other work to tend to in the diocese and could not give all his attention to the Cathedral. This situation had barely been straightened out when the Rev. H. W. Little of Holy Trinity Church, Sussex, was tried and sentenced to be deposed by the Diocesan Ecclesiastical Court on January 8, 1895. Little was acquitted on three charges of falsehood to parishioners, but was found guilty of making false statements to the Rev. J. R. Campbell of Dorchester. The Supreme Court of New Brunswick eventually reversed the decision. These two episodes had served to distract Bishop Kingdon from the normal affairs of his office.

Kingdon maintained the office of Bishop until June, 1906 when heart disease incapacitated him. His Co-adjutor, John Andrew Richardson, was consecrated on November 30, 1906. The Bishop died on October 11, 1907 and was buried four days later in the church yard at St. John the Evangelist in Nashwaaksis.

Bishop Kingdon had earned a reputation as a scholar and gifted writer during his lifetime. The obituary which appeared in *The Canadian Churchman* on October 24, 1907 hailed him as "a man of wide and extensive learning, and it is questionable if in his own life he had his equal on this side of the Atlantic . . . It is not at all likely that we in Canada at all events will see his equal again in the matter of scholarship". The most important and influential work which Kingdon authored was *God Incarnate* but he wrote a number of other works as well, such as *Fasting Communion*, *Divorce and Re-marriage*, and some tracts on Confirmation.

John Andrew Richardson was born in Warwick, England on October 30, 1868 and came to Canada at the age of twenty. He received his B.A. from St. John's College, Manitoba, in 1895 and was ordained deacon in the same year. The next year he received his M.A., became a priest and accepted a position in Rupert's Land. He married the daughter of the Archdeacon of Winnipeg in 1897 and moved to Winnipeg where he served as Rector of St. Luke until 1899. He then took the position of Rector of Trinity in Saint John, New Brunswick, remaining there until 1906. Richardson was an honorary Canon of the Cathedral from 1902 to 1907.

Bishop Kingdon, having been the victim of heart disease in June of 1906, could not continue to perform all his duties so the Diocesan Synod met in July to choose a Co-adjutor. The two favourites were Archdeacon Scovil Neales of Woodstock and the Rev. John Richardson. A decision was postponed until October when Richardson was finally voted in, his popularity with the laity being the deciding factor. He was consecrated Co-adjutor Bishop on November 30, 1906 and in 1907, upon the death of Kingdon, he succeeded as Bishop of Fredericton. In 1934 he became Metropolitan of Canada.





Bishop Richardson was a compelling speaker and one of the most respected bishops in the Canadian Church. His episcopate was frequently hampered by financial problems with slumps in the economy before and after World War I and the Great Depression of the 1930's. He was one of the Bishops sent to France during World War I to minister to the Canadian troops. He died on October 7, 1938.

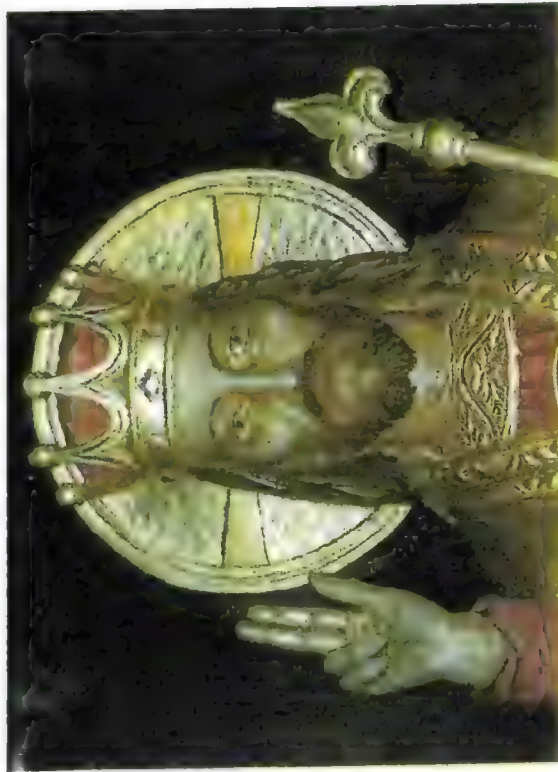
**William Henry Moorhead** was born in Longford, Ireland, in 1882. He received his education at Bishop's University, Lennoxville, where he obtained his B.A. in History in 1909, L.S.T. in 1911 and his M.A. in 1912. He became a deacon in 1911 and priest in 1912. He was chaplain to immigrants in the Diocese of Quebec for the Society for the Propagation of Christian Knowledge from 1911 to 1913, when he became curate of St. Peter's, Sherbrooke. During the First World War Moorhead served as Chaplain to the Canadian Expeditionary Forces and from 1919 to 1923 he was curate of the Church of the Ascension, Montreal. He became Rector of Grand Mère, Quebec, in 1923 and then of St. Paul in Saint John, New Brunswick in 1927, where he remained until 1936. Moorhead was Dean of Christ Church Cathedral from 1936 until 1938 when he was elected Bishop of Fredericton; he retired from that office in 1956.

Bishop Moorhead came into his office shortly before the Second World War. This made his first years difficult due both to a shortage of clergy during the war and to the awkward period of resettlement after the war. The organization of the diocese was advanced greatly under his leadership. A full-time diocesan office was set up and staffed in Saint John, making the administration of the diocese more efficient.

The Bishop was an Irishman, a friendly sort of man, but very capable of being sharp. His humility and his sense of humour combined to carry him through many difficult situations. He died in 1962.

**Alexander Henry O'Neil** attended the University of Western Ontario where he received his B.A. in 1928, and Huron Theological College, obtaining his L.Th. in 1929. He was ordained deacon in 1929 and priest in 1930. He served as Curate of Atwood with Herfryn and Elma in the Diocese of Huron from 1929 to 1935. He was Rector of Gorrie, Fordwich and Wroxeter until 1939 and of St. Paul, Clinton until 1941. From 1941 to 1943 he was Acting Principal of Huron College and, subsequently, Principal until 1952. He then accepted the position of General Secretary of the British and Foreign Bible Society and was at the same time Curate of St. Clement's, Toronto from 1952 to 1957. He became Bishop of Fredericton in 1957 and Metropolitan of Canada in 1963, resigning his offices in 1971.

The time of Bishop O'Neil's episcopate was a time of population expansion. Economic growth and the relative affluence of individuals made it easier to obtain finances for church projects. The administrative and



The original carved butternut reredos on the wall beneath the east window (See page 60) was replaced in 1950 by a reredos designed by the English firm of Wippells and given by the clergy and laity of the diocese in memory of Bishop Richardson. The central figure is of Christ the King.





Detail of medieval saints. (Top left) St. Augustine the first Archbishop of Canterbury. (Top right) St. John holding a chalice. (Bottom left) St. Andrew with his saltire cross and (Bottom right) St. Alban the first British martyr.

organizational abilities of Bishop O'Neil were particularly useful qualities for capitalizing on the opportunities that arose for the Church in New Brunswick during this period. Many areas opened up for the Church and a number of new churches were erected. These developments necessitated the influx of clergy to fill the new positions.

O'Neil proved to be a resourceful Bishop, having developed broad contacts within the Church while he was General Secretary to the British and Foreign Bible Society. He relied on this resource many times, calling in specialists on particular needs in his diocese on a short-term basis.

Harold Lee Nutter, who was born in Welsford, N.B. on December 29, 1923, has the distinction of being the first native of New Brunswick to serve as bishop. He attended Mount Allison University, obtaining his B.A. in 1944 and in 1947 he received his M.A. from Dalhousie University in Halifax. He was ordained deacon in 1947 and priest the following year. From 1947 to 1951 he was Rector of Simonds and Upham, Rector of Woodstock, 1951-57 and of St. Mark, Saint John, 1957-60. He served as the Dean of Christ Church Cathedral from 1960 to 1971. On November 2, 1971 he was consecrated as Bishop of Fredericton in St. Dunstan's Roman Catholic Church, Fredericton. This represented a significant gesture toward the ecumenical movement. The sixth and current Bishop of Fredericton, Bishop Nutter, was elected in 1980 to the office of Archbishop and Metropolitan of the Ecclesiastical Province of Canada, an area which is home to almost 350,000 members of the Anglican Church of Canada.

Bishop Nutter views Christianity as a "broader thing than just personal salvation. It is a global concern and we must take stands on broad issues." His personality is hospitable, combining patience and tact in dealing with practical matters of his diocese. He allows the clergy under his jurisdiction to perform the duties of their office with a minimum of interference from himself.



# VII

## Synod, Dean and Chapter

Aside from the Bishop, the administration of the Diocese and the Cathedral is carried out by several organizations and individuals. These include the Diocesan Synod, the Cathedral Chapter and the Dean of the Cathedral.

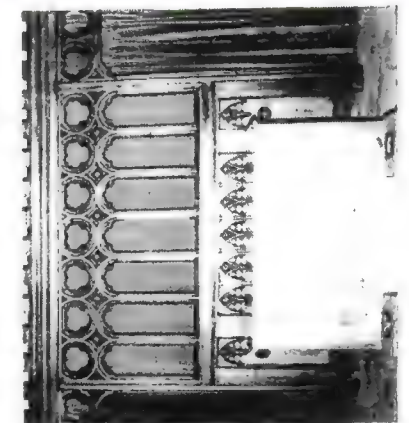
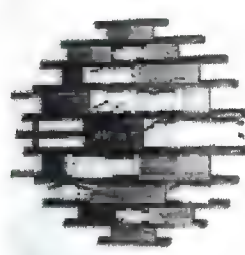
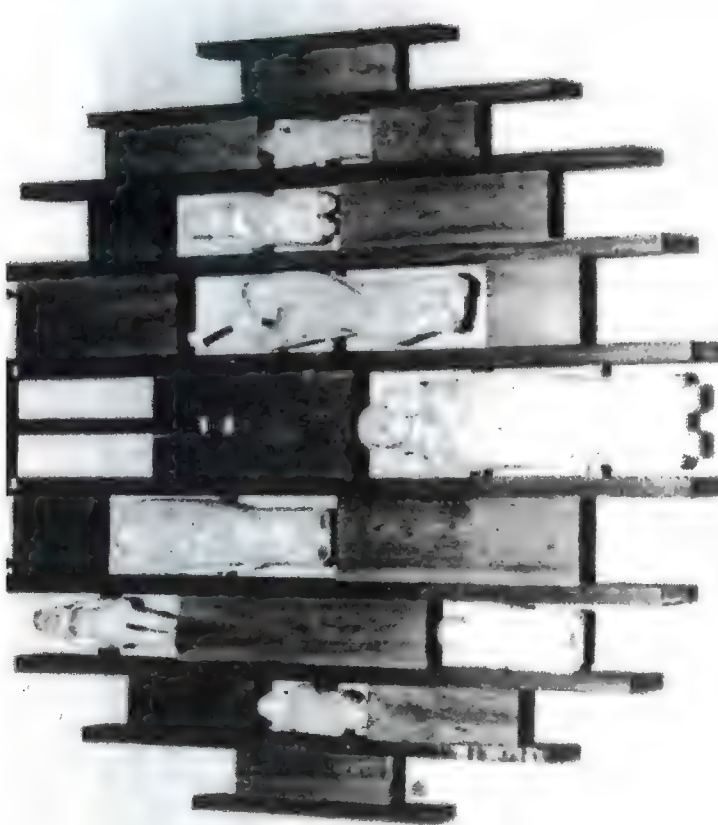
### The Diocesan Synod

The Diocesan Synod is the legal body of the Anglican Church in New Brunswick, consisting of representatives from both clergy and laity. The Synod makes canon laws to govern the Church at the diocesan and parish levels. Its power is complete in the business area of the Church.

It was during Bishop Medley's episcopate that the Diocesan Synod came into being and this was seen by the Bishop as the most important progress made while he was in office. He was convinced that the survival of the diocese hinged on the independence of the Church from government intervention and authority. The Church of England had been formally established in the province in 1786 by the Legislative Assembly but during the 1820's and 30's the relationship between Church and State had weakened. The formation of the Church Society of the Archdeaconry of New Brunswick in 1836 signified the growing independence of the Church and its ability to finance and govern itself. These were welcome circumstances to Bishop Medley, whose Tractarian outlook supported the Church's self-government.

In late September, 1851, the Bishops of Canada held a conference in Quebec, and it was recommended that Diocesan Synods be established and that the laity be represented in them. Medley attempted to initiate the formation of a Synod for New Brunswick, but his letters, sent out in November, 1852 to all those who would be involved in the undertaking, were misconstrued. The action was perceived as a Tractarian plot and the project was cancelled. Medley wrote on February 15, 1853 that "Having received returns from most of the parishes of this Diocese on the subject of Diocesan Synods . . . the result appears to be on the whole unfavourable to the enjoyment of this privilege by our lay brethren." Such a violent reaction had ensued that the Bishop had decided not to attempt to form such an institution again until there was a general desire in his diocese for it.

In 1854 the 1786 act of establishment was repealed. Nevertheless, government involvement in Church activities continued until 1869. Lieutenant-Governor Sir Edmund Head made it necessary for the Bishop to



The Lady Chapel. The original cathedral had no chapel. A room to the north of the chancel housed the library and was used as the clergy robing room. Around the turn of the century a similar addition was built to the south and used as a clergy vestry; choir room and sacristy and the north room was turned into a chapel. In 1980 this room reverted to a clergy vestry and sacristy. The present chapel was formed in the south transept by relocating the organ and bell manuals. It was created in particular memory of Desmond Pacey by his wife, Mary. Hanging above the butternut screen and the free standing altar is a sculpture of three woods, butternut, mahogany and pine, the work of John Hooper of Hampton, N.B. The central motif is of the Blessed Virgin to whom the chapel is dedicated. The kneelers, the designs of which are symbolic of saints and martyrs, and the wall hangings have been worked by members of the congregation.





The Alms Basin, "The Adoration of the Magi", was designed by William Butterfield and made by J. Keith of London, England.

seek license from him before a clergyman could be appointed to a rectory. This formality became obsolete because Medley ignored it frequently. In 1869 the Legislature passed an act relieving the Lieutenant-Governor of New Brunswick and the Governor-General of Canada of any responsibility for appointments and transferred this to the Bishop. The stipulation was provided that two-thirds of the parishioners had to agree to the nomination.

In 1871 the Diocesan Synod was incorporated by an act of the Legislature. In 1874 resolutions were passed in the Synod calling on the diocese to join the Provincial Synod of Canada and diocesan delegates were accordingly elected. This organization of the Provincial and Diocesan Synods has lasted to the present day. The Diocesan Synod meetings were usually held alternately in Fredericton and Saint John, but since 1965 have been held in Fredericton.

### The Dean of the Cathedral

The administration of the Cathedral is the responsibility of the Dean of the Cathedral and of the Cathedral Chapter. The office of Dean within a diocese is second only to that of a Bishop. He is considered to be the senior priest of the diocese having charge over the Cathedral. When there is no Bishop in the diocese the Dean assumes charge until a new Bishop is consecrated. A sub-Dean performs the practical duties of the Dean but is not involved in decisions regarding changes and administration of the Cathedral.

The Diocese of Fredericton was without a Dean for the first fifty years, from 1845 to 1895. Bishop Medley found this arrangement advantageous to his purposes. One of his objectives was to set the right standards in music, in architecture, in worship and all other facets of the Church in his diocese. Without a Dean the Cathedral was in Medley's control and he could be certain that proper standards were maintained in it. Bishop Kingdon followed this example for a short time, but in November, 1894 he named the Rev. Francis Partridge as the first Dean of the Cathedral. Partridge took up his office in 1895. A number of men have succeeded to the position of Dean since 1895:

- The Very Rev. Francis Partridge, 1895-1906
- The Very Rev. Charles deVeber Schofield, 1907-1915
- The Very Rev. Scovil Neales, 1915-1931
- The Very Rev. J. H. A. Holmes, 1933-1936
- The Very Rev. William Henry Moorhead, 1936-1939
- The Very Rev. Spencer C. Gray, 1939-1960
- The Very Rev. Harold Lee Nutter, 1960-1971
- The Very Rev. H. Rhodes Cooper, 1972-1983
- The Very Rev. Donald Noseworthy, 1983-

The role of the Dean has not changed since the diocese was formed in 1845. However, the freedom and the extent to which the Dean has carried





The Old Testament Panels of the West Window.



One of the two windows at the west end of the side aisles. Executed by Clayton and Bell who was the master of a whole school of later glass painters. These windows were given by Bishop Medley in 1849 in memory of Captain Shore and of two prebendaries of Exeter Cathedral.

out his duties has always been dependent on how much the Bishop has wanted to intervene or to exercise his own power.

### The Cathedral Chapter

Since the Dean is an important member of the Cathedral Chapter, it is not surprising that the Chapter of Christ Church Cathedral was not formed until the office of Dean was finally occupied. Although the Chapter was formed in 1895 it was not incorporated by the Legislature until 1898. It is the official governing board of the Cathedral under the jurisdiction of Canon Law and the Bishop who chairs its meetings. The Bishop, as head of the Chapter, had the authority and obligation to choose any special speakers, celebrate Holy Communion in the Cathedral at Christmas, Easter, Ascension Day, Whitsunday, and the Dedication Festival and be free to preach at the Cathedral. The Chapter consisted of the Bishop, the Dean, four laymen and six canons, two of whom would be the Archdeacon of Saint John and the Archdeacon of Fredericton.

The Cathedral Chapter had changed its structure little by 1981, being then made up of the Bishop, the Dean, the four Archdeacons, the Canons, two members of the laity elected by the Cathedral congregation and one lay person elected by the Synod. This arrangement was found to be unsatisfactory since the members came from all over the province and met only once a year. The day-to-day functions of running the Cathedral were delegated to the "Sidesmen", a body of laymen from the Cathedral congregation, chaired by the Dean. The Sidesmen, however, were hampered by certain restrictions. According to provincial legislation the Cathedral Chapter was the only body which could invest funds or make organizational changes. There was a need for a body of local members to be organized who could meet more regularly, who would know the problems and situations which arose at the Cathedral and who could respond accordingly. For these reasons the Cathedral Chapter was reorganized in 1981. Chaired by the Bishop, the Chapter now consists of the Dean, the four Archdeacons, the Canons Residentiary, up to fifteen lay members elected annually by the Cathedral congregation, up to ten lay members appointed annually by the Bishop and one lay member elected at each regular session of the Diocesan Synod of Fredericton. Medley's Cathedral, while still belonging to the Bishop of Fredericton, is now more effectively governed by its Dean and its own congregation.



### Suggested Reading

It is unfortunate that many of the best sources of information concerning the Cathedral, the early Bishops of the diocese and developments in the government of the Church of England in New Brunswick are unpublished. Some of these are the most authoritative and comprehensive sources on their topic, and those interested in additional reading should be aware of them. Other aspects of the Church's history have not been adequately researched, or in some cases not recorded, particularly events and developments of the twentieth century, and there are not adequate sources to turn to. Of the sources that are available on the history of the Church of England in New Brunswick, the following are recommended:

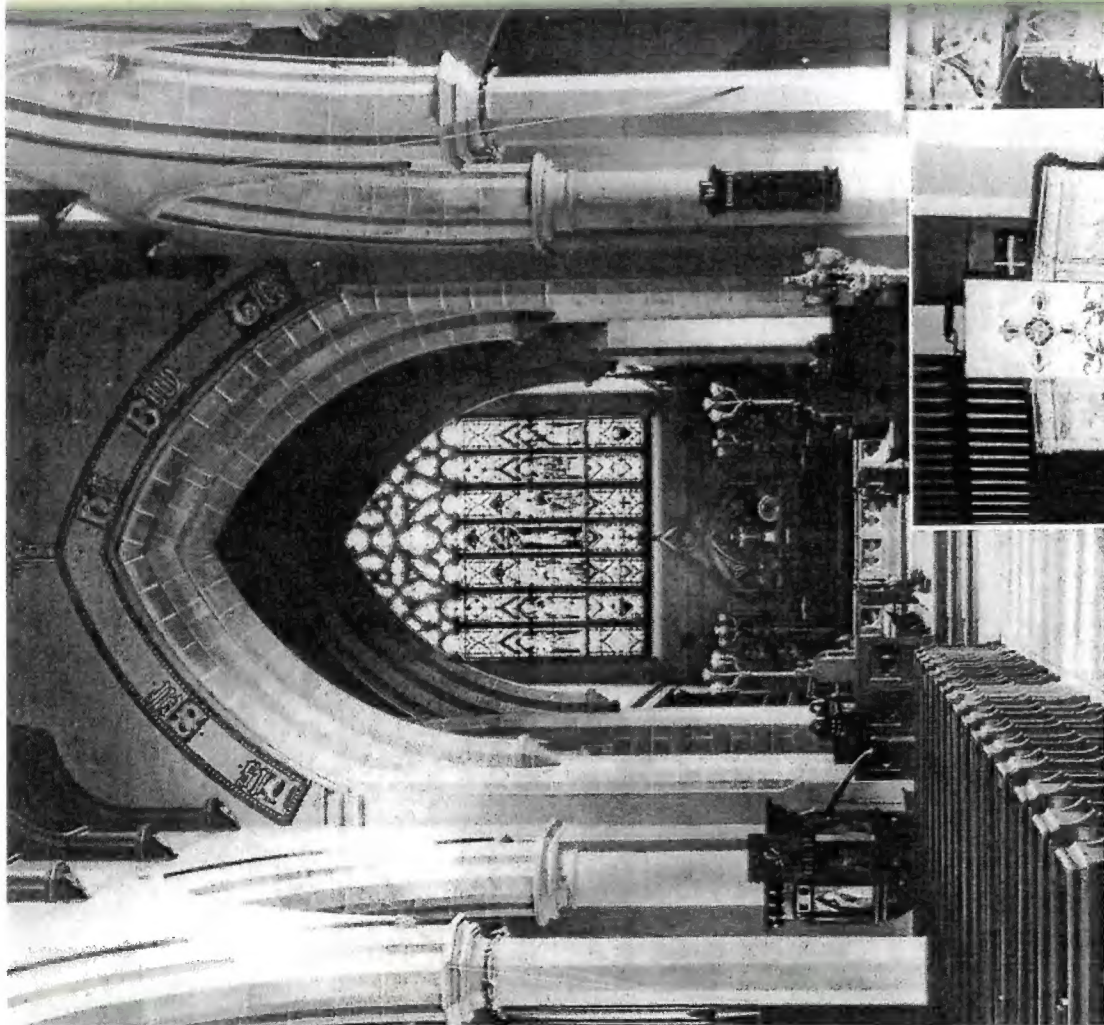
William Stewart MacNurt's *New Brunswick, A History: 1784-1867* (Toronto: MacMillan, 1963) is a good general history of New Brunswick, and is helpful as background reading.

The early activities of the Church of England in New Brunswick and brief accounts of many of the first clergy can be found in *The First Fifty Years of the Church of England in the Province of New Brunswick* (Saint John: Sun Publishing, 1880) by G. Herbert Lee; but the most recent account is *Atlantic Canada to 1900: A History of the Anglican Church* (Toronto: Anglican Book Centre, 1983) by Thomas R. Millman and A. R. Kelley. One other source which will be of interest to those seeking more information on the early activities of the Church of England is Judson D. Purdy's *The Church of England in New Brunswick During the Colonial Era, 1783-1860* (M. A. Thesis: University of New Brunswick, 1954).

There are two general accounts of the revival of Gothic architecture, either of which will provide adequate background for understanding this movement as it has affected New Brunswick churches. These are *The Gothic Revival* (London: Constable and Company, 1950) by Kenneth Clark, and *A History of the Gothic Revival* (New York: Leicester University Press, 1970) by Charles L. Eastlake.

Phoebe Stanton in *The Gothic Revival and American Church Architecture* (Baltimore: Johns Hopkins Press, 1968) evaluates the Gothic architecture employed in Christ Church Cathedral. Stanton is a useful source, but the best work on the architecture of the Cathedral is an unpublished thesis, *Christ Church Cathedral, Fredericton, N.B.* by Douglas Scott Richardson (M.A. Thesis: Yale University, 1966). Richardson deals extensively with the construction and design of the Cathedral.

It is difficult to find sources on Bishop John Medley that will convey a true sense of his life and character. Those interested in the Bishop should endeavour to read a number of sources since none of the sources are comprehensive in any sense. *The Life and Work of the Most Reverend John Medley* (Saint John: J. and A. MacMillan, 1893) by William Q. Ketchum is the only biography of Medley and gives a good, though incomplete sketch of his episcopate. Two articles, one by Lyman N. Harding entitled "John, by Divine Permission, John Medley and the Church in New Brunswick" in *Journal of the Canadian Church Historical Society* (Vol. 8, No. 4, 1966, pp. 76-87) and the other, "John Medley", by Archdeacon Raymond in *Leaders of the Canadian Church* (Toronto: 1943) edited by William B. Heeney help to fill in gaps in Ketchum's work. Harding's article is the most useful of these two. One aspect of Medley's life which is left largely unexplored by these writers is his Tractarian position. This is explored to some extent by Christopher F. Headon in *The Influence of the Oxford Movement Upon the Church of England in Eastern and Central Canada*,



This interior view of the Cathedral prior to 1911 shows the original wooden reredos behind the altar and the beautiful butternut pulpit, both of Butterfield design. When the present reredos was installed as a memorial to Bishop Richardson, the old one found a home in St. George in the Church of St. Mark and in 1911 the butternut pulpit was replaced by the present one (see inset), a gift of Mrs. James Fellows in memory of her mother. The original one, cut down in height, may be seen in Trinity Church, Sussex.







The Deanery, on the south east corner of Brunswick and Church Streets, is one of the oldest houses in Fredericton. Built in 1786 by a leading loyalist, Jonathan Odell, clergyman, surgeon and poet, the building has seen many owners and users. In the early years of this century it was purchased by the Cathedral and serves as the official residence of the Dean in office.

1840-1900 (M.A. Thesis, McGill, 1974). Also helpful for an understanding of Medley's involvement with the Tractarian leaders is a short article by Headon, "An Unpublished Correspondence Between John Medley and E. B. Pusey", *Canadian Church Historical Society Journal* (Vol. 16, 1974, December, No. 4, pp. 72-74). A very useful series of three articles by Eugene R. Fairweather appeared in the *Canadian Journal of Theology* from 1960 to 1962, "A Tractarian Patriarch: John Medley of Fredericton" (Vol. 6, 1960, No. 1, pp. 15-24), "John Medley on Irish Church Disestablishment: An Unpublished Letter" (Vol. 7, 1961, pp. 198-200), and "John Medley as Defender of 'Ritualism': An Unpublished Correspondence" (Vol. 8, 1962, pp. 208-211).

Of Medley's five successors Hollingworth Tully Kingdon has the most information published or collected concerning his career. James Lee Potter has written the most extensive account of Bishop Kingdon's education and service to the Church in *The Episcopate of Hollingworth Tully Kingdon, second Lord Bishop of Fredericton* (M.A. Thesis, University of New Brunswick, 1970). Little published information exists concerning the subsequent bishops, Richardson, Moorhead, O'Neil and Nutter, other than what may be obtained in *Crockford's Clerical Directory* and *Who's Who*.





We wish to acknowledge the financial assistance of the Government of Canada through the Summer Canada Student Employment Programme; of the Governments of New Brunswick and Canada through the New Brunswick Bicentennial Commission; and of the City of Fredericton through their Bicentennial Committee. Assistance in preparing the book has been received from Ann Ten Cate of the Archives of the Anglican Church of Canada, Marion Beye and Ann Rigby of the Provincial Archives of New Brunswick, C. Anne Hale of Parks Canada, the Venerable A. B. Craig, the Rev. Canon William Draper, Glen McIntyre and T. W. Acheson.

For the Bishop and Chapter of Christ Church Cathedral:

General Editor: Peter C. Kent  
Photo Editor: G. Robert McNutt  
Special Consultant: Mrs. Lucy McNeill

Printed by Unipress, Fredericton, N.B.

Cover Photographs: Roger J. Smith

Graphic: Robert Power, Architect

Photo Credits:

Christ Church Cathedral Archives: 10, 28 (3, 4), 30, 46

Peter C. Kent: 2, 18, 29, 50 (1), 62

G. Robert McNutt: 1, 4, 6, 8, 14, 16, 21, 24, 26, 34, 36, 40, 42, 44, 48, 50 (2), 52, 54, 56, 60 (2)

Provincial Archives of New Brunswick: 20, 28 (1, 2), 60 (1), inside back cover

Roger J. Smith: 12, 22, 32, 33, 37, 38, 58, 63

### Canadian Cataloguing in Publication Data

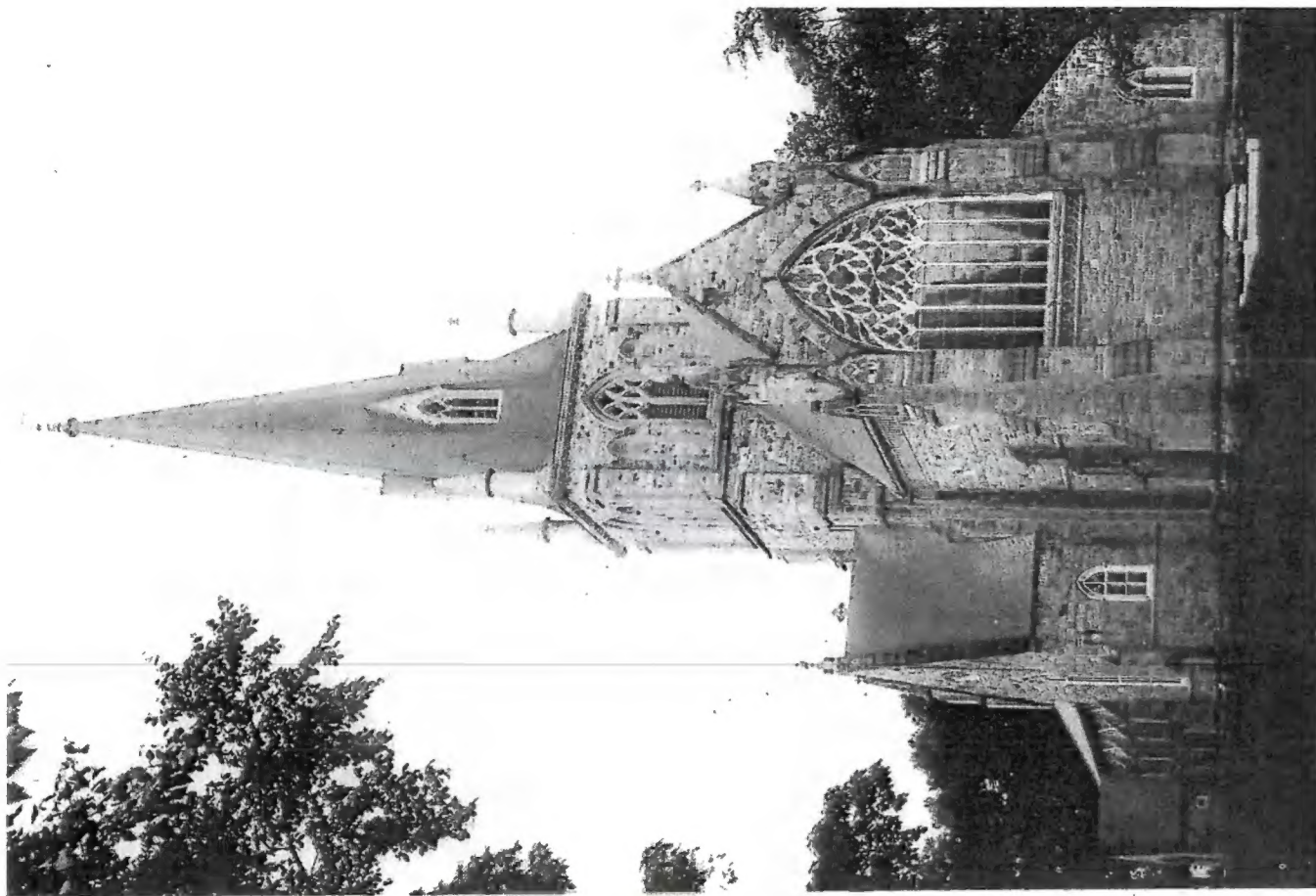
Watson, Robert L. (Robert Lyle), 1961-  
Christ Church Cathedral, Fredericton

Bibliography: p.  
ISBN 0-9691767-0-8.

1. Christ Church Cathedral (Fredericton, N.B.) — History. 2. Anglican Church of Canada — Bishops. I. Christ Church Cathedral (Fredericton, N.B.). II. Title.

BX5617.F7C48 1984 283.715'51 C84-099011-1

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The Cathedral at the end of the Nineteenth Century before the construction of the vestry on the southeast corner.